

# ART

DIGEST

May 1, 1954

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## Who's News

New curator of collections at the Albright Art Gallery, Buffalo, is Carroll Edward Hogan. He succeeds Patrick J. Kelleher who moves as curator of Western Art at the Nelson Gallery of Art in Kansas City . . . Two authorities on European painting of the medieval and renaissance periods will join the Harvard University faculty and staff of the Fogg museum next fall: Millard Meiss, now at Columbia, will become professor of fine arts and Sidney Freedberg will become associate professor of fine arts.

The 1954 Abraham Rosenberg Fellowship in Art, sponsored by the San Francisco Art Association, has been given to painter Richard Diebenkorn, one of 20 applicants for the \$2,400 annual grant.

Six New York sculptors—Louise Bourgeois, Sidney Gordin, Ibram Lassaw, Louise Nevelson, Jose de Rivera and Helena Simkovich—will show their work in an informal outdoor setting in Greenwich Village May 3rd at the home of Mr. and Mrs. Frank Didisheim, 48 West 10th street. The exhibition will run through May 16 daily from 2 to 6 p.m.

The National Academy of Design has elected the following to associate membership: Thomas Hart Benton, Joseph Hirsch and Umberto Romano, painters; Abram Belskie and Edmondo Quattrochi, sculptors; John De Pol and Robert von Neumann, graphic artists, and Chen Chi, Maurice Logan and A. Lassell Ripley, watercolorists.

Paul Burlin of George Washington University, St. Louis, and Kenneth Callahan of Seattle University, will teach painting at the University of Southern California this summer. Burlin's career has paralleled the peaks of modern art development in America, since his participation in the controversial New York Armory Show of 1913.

## Who Won

From its 129th annual work by the following artists was acquired by the National Academy of Design: Robert Brachman, Nancy Ellen Craig, Robert A. Hitch, Ben Kamihira, Jerri Ricci, and Eugene R. Witten.

The Academy during January and February with Ranger Funds purchased work by Charles Burchfield, Gordon Grant, Edward Hopper, Sidney Laufman, Maurice Logan, Giovanni Martino, Ogden M. Pleissner, Eugene Speicher, and Walter Stuemfig.

Noel Quinn won the \$250 Ted Kautzky Memorial award at the 87th annual national exhibition of the American Water Color Society . . . Raphael Sabatini and Homer Johnson won the \$100 Harrison C. Morris Memorial Prize and Evangelos Frudakis, the gold medal for sculpture at Pennsylvania Academy of Arts, oil, sculpture, watercolor and graphics annual . . . \$3,000 Rome Prize Fellowships in painting went to Alfred

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# ART

DIGEST

COVER: Paul Gauguin's FLOWERS OF TAHITI, 1891, collection  
Mr. and Mrs. Edward G. Robinson, Beverly Hills, California; from  
the Wildenstein loan exhibition, "Magic of Flowers in Painting."  
Color plate courtesy Harry N. Abrams, Inc.

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## Letters

### A Difference of Opinion

To the Editor:

In your ART AND ACCUSATION; Whosoever cancelled their subscription on grounds that you favored commie artists should be commended.

Your statement "Personally I do not know of more than a handful of artists who are communists" is the same old babbie—does a handful mean a handful of names?

Your entire magazine (with the exception of your humble advertisers) reeks of the port side and left wing odors, instilled in the paintings of "abstract artists" who are frustrated portside characters and in hidden designs (to their knowledge) make designs, smears, blotsches and scribbles of the brush and pen; thereby calling it art and attempt to push onto the public the idea that they are the last word in the artworld.

You use the same old babble as the abstract smearers use when you say "any-

thing that they cannot understand will label various schools of art as dangerous".

Your magazine is not dangerous, it is stupid to believe that real American artists will use your magazine other than for litter in American trash baskets.

Carroll A. Osborne  
New York, N. Y.

To the Editor:

Your comments in "Art and Accusation" are admirable and to the point these days.

How idiotic must one be to pick out some obscure political inferences associated with the artist and say, "Destroy!" Do we always agree with the political, social, and religious messages in the great works of art which have come down to us through the ages? How many of us are there who may be Christians and harbor an ancient scared Chinese Buddha on our mantle in the name of art? Would there be justification in our destroying Leonardo da Vinci's "Last Supper" if we are not Christian?

Alvena Seckar  
Pompton Lakes, N. J.

### Information

To the Editor:

The Corcoran Gallery of Art is organizing an exhibition of the work of the late Eugen Weisz. We are eager to trace and would appreciate hearing from anyone owning or knowing the whereabouts of Weisz's pictures. Communications should be addressed to me at The Corcoran Gallery of Art.

Hermann Warner Williams, Jr.  
Director  
Washington, D. C.

### A National Bouquet

To the Editor:

. . . May I take this opportunity to congratulate you on the excellent publication you are editing . . .

John Walker,  
Chief Curator  
National Gallery of Art  
Washington, D. C.

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# Committee on Art Education

*a national professional organization for teachers*

*sponsored by the museum of modern art and students representing all levels of education*

## Children and Talent

by Marion F. T. Johnson

A child's response to life is a creative one. The most trivial experience is of great significance to him. He identifies himself intimately with the newest of worlds. He is an artist loving his art because it is a constant new discovery of his own making. He goes straight to life and his world is revealed freshly and confidently in his art. Every effort he makes comes from within. But while he is like the artist in his responses, he is very far from the adult world of the artist and his work must never be compared with it.

As he freely expresses his inmost feelings and ideas he becomes acquainted with himself. He develops imagination and self-confidence. Through the development of creative attitudes and alert senses his personality is immensely enriched. If allowed to progress at his own rate, he passes in later years through various psychological stages which are reflected in his creativeness. We shall do well to focus attention on creative growth processes rather than the occasional flashes of talent evident in some work. Although it is now recognized that art experience is the key to personality development for all children, there is still a widespread notion that art is only for the talented ones.

One of the common fallacies in judging children's art work is to evaluate the end product rather than the creative process the child went through in achieving it. Because adults lose contact with the child's work, they fail to see a child, and hence attach adult meanings to what he does.

When visiting creative children's classes parents will often ask in wonder, "Are these children talented?" The question reflects the belief that, in order to work in art, children should be gifted. The answer should be, "No, they are simply allowed to be themselves, and work freely." Preoccupation with talent can easily mislead both parents and the child.

Adults should encourage the child's own efforts, show interest in his work and watch for his development as he passes from one level of growth to another. They should notice how alert he is to his life around him, what independent choices he makes—

notice particularly if he has received satisfaction from his work, and whether or not his imagination has been stirred. Look for signs of emotional or social development, or for the discovery of new information and understandings.

Art is for all children since all children are intuitive and potential artists, and it becomes the business of art teaching to provide the necessary environment for the growth of creative ability in each individual.

What then of the talented child? If we agree that all children have natural ability to create in varying degrees, the talented child must be one who displays persistent interest and absorption in art activities, to the exclusion of others. I have a 9th grader in one of my art classes whom I would dare to call talented. During the period of four years that I have taught her she has consistently shown a quiet ease about her self-expression. She indicates in everything she does that art is of vital importance to her, and has said frequently that she wants to be an artist when she is grown up. I have been particularly careful to protect her from pushing on the part of parents who recognize in her works an exceptional range of creative ideas and imaginative ability. Twice they have wanted to send her to an adult class, which would put her in an artificial situation by forcing her to compete with adult procedures. All that she does comes directly from her experience and her imagery, coupled with stimulation received in class. She has constantly integrated changes in technical approach with her expression. Her use of brush, color and medium has changed as she has continued to explore. She shows independence in her thinking, and great concern for social causes and on one occasion announced she planned to be a missionary. Guidance of this child is a complex matter of understanding the psychology of her age level and her art ability.

There is a general impression that the so-called talented child is not given instruction in progressive art classes, that the informal methods of teaching mean he is left on his own entirely and not taught enough skills and techniques. If this is true it is due to an imperfect understanding on the part of teachers and parents, of the nature of freedom and the values and processes of creative teaching. Today, instead of the end result being a body of techniques and

skills, it is rather the development of creative individuals. If, occasionally, there happens to be a child who seems to have more than the usual urge and intense enthusiasm for art, whose attitudes are characterized by a high degree of independent thinking and original effort, he or she, like others, should progress at his own rate, receive individual help. It is not the intention that technical information be denied, if the child is ready for it.

The question that often puzzles parents and others is: Should a talented child receive a different kind of guidance from an average child's? It has been said that there is no average child; only particular children. If in the creative teaching process the individual child is the concern, and if we believe children should progress at their own rate of growth, one can say every child is taught differently.

The popular art movement of today has both positive and negative aspects. On the one hand there has been a growing interest and understanding of the values of the arts to personality development. On the other hand this interest is being exploited by profiteers, merchants promising quick success and fame in "ten easy lessons" or through some one of the many imitative teaching devices such as how-to-do-it sketch books, number paint sets, correspondence courses in art, prefabricated fool-proof art and craft copy sets. Not only are adults misled by the false promises of these devices sold in the name of art, but little children are given "creative art sets" complete with outlined drawings by adults to be copied, traced or filled in. This causes the child to look for "the instructions" before he dares pick up a crayon. It leads to dependence, imitation, frustrated art effort. Imitation in art is a dead end.

The best course is to see that the child has a well rounded educational background, and is growing as a whole person; that his art teaching is suited to his age level and is creative; that he is happy, not under undue pressure, and that his efforts are appreciated honestly and sincerely.

The concern of teachers with the creativity of every child does not ignore the talented. The assumption is that all individuals have creative ability to a degree and to the extent it is fostered and developed we may have a more creative positive action on the part of all people.

# The Spectrum

## Elementary, Watson

After running a symposium and an editorial on "Art and Freedom" we received several letters accusing us of various forms of subversion. It's true that one of our reviewers was seen with a red necktie, a former writer had a beard and the name "Picasso" (we tremble to mention it again) has appeared in our pages. Then, too, we advocate freedom.

Perhaps McCarthy, Dondero and those who do them homage in the art field should look at John D. Rockefeller, Jr. and his sons, at Stephen Clark, John Hay Whitney, and Mrs. Robert Woods Bliss, among others. They might uncover an extremely devious connection with the Kremlin which any 100% red blooded investigator should uncover.

Picasso, the avowed communist, creator of the red dove of "peace," has work shown in the Museum of Modern Art. In fact, his *Guernica* was exhibited on loan and was one of the museum's most important paintings. The above suspects (no one can be trusted by sleuths) are trustees of the Museum of Modern Art. Therefore, it's elementary my dear Watson.

We suggest that the sleuths try to locate a photographer on 53rd Street who took pictures of the thousands of people who entered the building while the *Guernica* was on display. Some of them may have seen the *Guernica*; some may have beards; some may wear red ties, and all could be accused of being communistic.

We suggest that the investigators also look into the Socony Vacuum Company as possibly being subversive. Their sign is the flying red horse.

## The Nude Look

Pierre Catzeffis surprised his friends in France this fall by the large number of nudes he had painted. On being asked how he had been able to get so many beautiful girls to pose, he replied that it was not difficult. Catzeffis spent the summer at a Riviera nudist colony.

## Is Art An Investment?

In order properly to assess the investment value of art, we took up the above question with one of our more successful and energetic investment brokers. Between shuffling about the wealth of nations, he came up with the following:

"Twenty-five years ago New York, New Haven & Hartford stock sold at \$130 per share. That stock has been wiped out since by the bankruptcy of the road some fifteen years ago. If a comparative sum had been used to buy paintings, then, by one of

the French "amateurs" (in France an "amateur" is not our garden variety Sunday-painter, but a full-time twenty-four-hour-a-day, seven-day-a-week art lover), what would the buyer have today besides some pictures on his walls?

"Let's say he spent the price of one share on pictures nobody but he could ever enjoy—the chances are that with another \$130 he might have come up with a John Marin or a Marsden Hartley. Today those two paintings could bring well over a thousand dollars at almost anybody's auction—or suppose he picked up two Soutines in Paris for that sum. Today's going price on Soutine has ranged to more than \$20,000.

"Three quarters of a century ago our man would have bought the impressionists. Later he would have picked up Cézanne, Van Gogh for a song. There was a time Modigliani sold for a pittance, and a Picasso gouache that went for \$20 in 1905 is worth \$40,000 now.

"Trouble is, here in the States, the usual collector buys names. For the Renoir that somebody picked up for no more than \$100 fifty years ago, he pays \$50,000. For a few hundred dollars he could pick up the canvas of an American painter already known—for less than a hundred he could test his taste and judgment and sensibility against the ages by buying the work of some unknown youngster. As recently as twenty-five years ago a Marsden Hartley could be bid in for \$50. A Hartley today brings anywhere from \$300-\$3,000.

"Buying pictures is not a gamble, but an adventure. Today Americans are doing excellent work, vital, exciting. And since the rising cost of living has made even starvation in a garret unfeasible, the investment opportunity is there for everyone. There's more merit to the collector or buyer who picks up the work of an unknown who appeals to him, than to the man who pays a king's ransom for a Cézanne.

"Go to your dealers' shops. Look at the pictures. Don't look at them through your ears, but through your eyes. Buy a picture that fills a need in your life—or in your home.—E.J.

## Check That Check

The Bank of the Manhattan Company, one of our more staid financial institutions, is feeling frisky this spring. Recently the bank commissioned artist Lumen Winter to design checks with pictures on them.

The new checks are designed for such occasions as weddings, Christmas, birthdays, and Mothers Day. One check is an all-purpose affair showing a blond beauty with a cornu-

copia. It is to be hoped that customers will not send checks instead of greeting cards—then again we would not object too violently.

## 4' 33" Skadoo

Recently we did not hear one of the most unusual concerts of all time. It opened with John Cage's cagey new number titled "4' 33". The audience waited with eager anticipation. The pianist waited also. The silence lasted for four minutes and 33 seconds.

The second piece was by Earle Brown, it was titled "25 Pages." This was more traditional music for notes were played. The piece is an unpasted collage, pages can be placed in any order or read upside down.

Maybe we are "squares", but we think collages are for artists and numbers for mathematicians. The concert appears to be a shadow of an exhibition of blank white canvases shown last fall.

## Colors And Puddlers

An enterprising steel mill superintendent has astounded industrial moguls by decorating his mill with bright colors. Interior decorators were called in and devised a color system for the finishing department. Green is for non-critical parts, red means controls, cream shows critical parts, orange is for electrical systems.

Formerly dull surfaces are now gay and sportive, resulting in less eye fatigue and fewer industrial accidents. Perhaps our factories will become realistic copies of Leger's paintings.

## Many Gated Park

Our man Cobalt is the outdoor type, so we sent him on a walk around Central Park—roughly a six mile trip. He discovered that there are some 20 gates to the park.

A park department employee had just finished chiseling the name on the 5th avenue and 72nd street entrance—it is the "Inventors Gate". Money for the remaining 19 chiseling jobs is not available yet, but if it appears, following titles will be cut: Scholars, Childrens, Miners, Engineers, Girls, Pioneers, Farmers, Warriors, Strangers, Boys, Gate of All Saints, Mariners, Hunters, Womens, Merchants, Artisans, Woodmans, and Artists.

The gates were named, after much discussion, in 1861, and we're glad to hear that one of them has finally been inscribed. We wait anxiously for the 23rd century when the park department may finally get around to writing the name on the Artists Gate for all to see.



Aztec: "The Gentleman Eagle", From Texcoco, Mexico



Olmeca: "The Wrestler", From Minatitlan, Mexico



Aztec: "Xipe-Totec", From area of Antiplano

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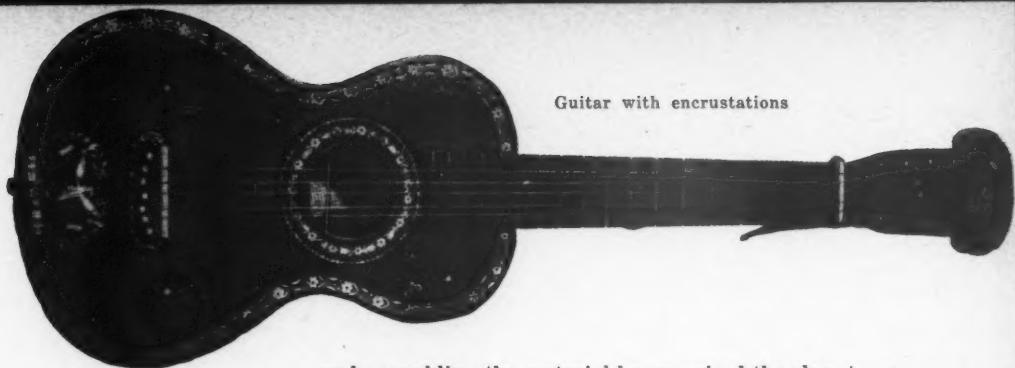
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Guitar with encrustations

## Mexico's Unprecedented Art Event

by Alma Reed

*A panorama of 30 centuries in Mexico  
City's Palace of Fine Arts attracts  
1500 spectators daily*

There is no lack of evidence of an authentic continental Americanism in Mexico's 3000-year panorama of esthetic creation which is open for an indefinite period at the Palace of Fine Arts.

The remarkable exhibition of paintings, sculpture and craft now attracting 1500 residents and tourists daily to the imposing white marble structure in the heart of the Mexican capital, supplies conclusive testimony bearing on the existence of an American primordial spirit. It shows too, that this spirit, with unwithered roots imbedded deep in the strata of a past that antedates European discovery of the continent, is still capable of radiant flowering.

Through all the periods, represented in the ensemble of Mexico's fine and popular arts, one detects the unmistakable stamp of New World origin. This persistence over the centuries of a well defined plastic personality opens vistas that transcend national boundaries. The fact holds significance not only for Mexicans in their present quest for cultural and social solidarity, but for those Americans in every part of the Western Hemisphere who consciously seek artistic identity.

The large-scale and scientifically planned survey highlights the power of the American soil to influence esthetic creation. It reveals, too, with dramatic clarity the unique quality of the American plastic gift. In every instance of true art, the production will not be confused with that of Asia, Africa or Europe.

These considerations suggesting fundamental American unity, inevitably come to mind on our frequent tours of the 20 galleries, formed from the eight main salas on the five floors of the Palace of Fine Arts. Our own impressions along this line were strengthened during a recent interview with Victor Manuel Reyes of the National Institute of Fine Arts, chief coordinator of Mexico's unprecedented art event. Maestro Reyes explained that the exhibition, organized by the Ministry of Education was, in fact, designed to make the Mexican people aware of their unbroken cultural continuity over 30 centuries.

The primary object of the government effort, Maestro Reyes pointed out, was to present to the Mexican people for the first time, the concentrated essence of their artistic values. The exhibit, in its arrangement, traces for them, step by step, the development of Mexican art through the ages. Each of the hundreds of catalogued items faithfully represents its own particular epoch. The task of selecting

*It is reported on good authority that the Palace of Fine Arts' exhibition will travel to a major American museum in the near future.*

and assembling the material has required the close teamwork over several months of three official cultural bodies—the National Institute of Archaeology and History, the National Institute of Fine Arts and the National Indianist Institute.

Collaborating with Maestro Reyes in their respective fields were Dr. Alfonso Caso, Dr. Ignacio Marquina, Prof. Jorge Enciso, Prof. Alfonso Ortega, and Dr. Daniel Rubin de la Borbolla, the last in charge of the highly important popular arts section. The North American expert on Colonial art, Mr. Fred W. Davis, labored with the Mexican scholars at the Palace of Fine Arts classifying the exhibits and supervising their handsome installation.

Enthusiastic support came from 14 leading North American museums and cultural institutions showing their awareness of the exhibition's New World significance. Paintings and sculpture have been loaned by the Museum of Modern Art in New York, the art museums of Philadelphia, Dallas, Brooklyn, Los Angeles, the Art Institute of Chicago and the Peabody Museum. The San Francisco Museum of Art is represented by several outstanding canvases of contemporary painting. In addition, a score or more of distinguished private collections in the United States have enriched the nucleus of the exhibition—the wealth of material assembled in 1952 by the Mexican Government for showing in Paris, London and Stockholm.

In discussing the relation between the collection shown in the European capitals and the current exhibit, Maestro Reyes said: "For the larger part of the European public, the exposition was an artistic discovery of Mexico. The undertaking was costly. It was a serious economic effort for our country to create a deeper spiritual bond with European peoples through the medium of art. And in order that this effort may benefit our own people, the Secretary of Public Education decided that once the material was returned, it would be shown at the National Museum in the Mexican capital."

Notable examples of painting, embroidery, ceramics, and metal work of the Colonial period in the exhibit have never been publicly displayed and were lent by churches and convents through the cooperation of the Catholic Archbishop of Mexico. Ancient sculpture—including recently discovered archaeological treasures from Tabasco, Veracruz, Yucatan—make their initial appearance here alongside the familiar pre-Columbian masterpieces of the National Museum. Among the new archaeological attractions is a facsimile reproduction of the huge elaborately carved stone from the Secret Crypt of the Temple of Inscriptions at Palenque. Installed on a central platform, it now forms part of a celebrated group of indigenous monoliths unsurpassed anywhere in monumentality and plastic intensity. The original stone, a lid of a sarcophagus weighing 12 tons and measuring nearly four by two and one half meters and about a foot in thickness, was found in December, 1952, in a sumptuous mortuary chamber in the heart of a pyramid in the Northern section of the State of Chiapas. The stone, which must have taken the master sculptor a number of years to carve in beautifully designed and executed bas-relief, covered the remains of some exalted personage whose precise rank is unknown. This royal interment in a pyramid of pre-Columbian America establishes the first known connection with the pyramid tombs of Egypt and raises provocative ques-

*[continued on page 27]*



Lyonel Feininger and his sons, Lux and Andreas, pose before "Stars above the Town"

Courtesy Life Magazine

## Lyonel Feininger

*a profile by William Rubin*

When the National Socialists came to power, the museum at Halle in Eastern Germany was forced to dispose of Feininger's "degenerate" works, and the painter, who had remained as aloof from politics as from programmatic art, was surprised to discover himself an exponent of "Kulturbolschevismus". At the war's end, however, a few of Feininger's paintings which had been secretly preserved were returned to Halle's galleries. But this moment of sanity was brief, for they were taken down again soon afterward—this time because the East German régime judged the artist a "decadent bourgeois."

Throughout his life Feininger has been plagued by modern society's need to attach labels. His style and his sentiment are *sui generis* and they resist the "schools" and "movements" in which modern artists are usually pigeon-holed. Both his personality and his work, for example, retain associations of America, where he was born and now lives, and the Germany where he spent nearly 40 years. But in Germany he was known as "der Amerikaner", and when his work was shown here in 1929 in the Museum of Modern Art's exhibition of Nineteen Living Americans, the critics spoke of his work, in derogatory fashion, as "thoroughly identified with German art".

Experiences such as these still bring a tone of regret to Feininger's voice and have undoubtedly reinforced

his instinctive desire to detach himself from the involvements of the contemporary world. The rise and fall of tastes are a matter of indifference to him. And herein lies his strength. For by viewing things from afar, through a veil of personal detachment, Feininger has been able to perceive the elements of a larger ordering.

The detachment and timelessness which his visions of Feininger: "Lehnstedt," drawing, 1913



cathedrals and sea shores evoke is the result of a process of long-term gestation. Feininger never makes a picture directly from the data of visual experience. Very often many years will pass before the sensations felt at a site and noted briefly in a sketch will metamorphose into a picture. He speaks of his delight at seeing the *Church at Lehnstedt* (see illustration above) on one of his early morning walking trips through the German countryside. The trees shimmered with light and provided a rich green through which the now fractured and detached parts of the church and neighboring houses could be seen. The little sketch which commemorates that experience is most summary; in later years it served the artist more as a reminder of sensation than as a record of an optical arrangement. Four years were necessary before the forms had rearranged themselves in Feininger's mind and the inessentials were purged in favor of the pure structural elements of his vision. It is this process of constructive meditation rather than spontaneous creation—so highly valued today—which attaches Feininger to a tradition of monumental composers in modern painting ranging from Cézanne to Mondrian. In the course of the metamorphosis, little village churches like Lehnstedt take on the character of cathedrals.

In the course of Feininger's process of gestation the objects in the field of vision lose their individual character so that in the painting all things and the spaces between them blend into a homogeneous surface of planes. Then through an often enigmatic juxtaposition of these planes the sense of immensity and of a trembling infinity of time and space emerges. "The slightest difference in relative proportions," wrote Feininger in 1907, "creates enormous differences with regard to the monumentality and intensity of the composition. Monumentality is not attained by making things larger—how childish—but by contrasting large and small in the same composition. On the size of a postage stamp one can represent something gigantic...."

Feininger was born in New York City in 1871 and lived there until his 16th year. The son of an internationally known concert violinist, it was natural that he should devote himself to music, and by the age of 12 he was playing in public concerts. As in the life of his good friend Paul Klee, who studied music as a youth, this art has had an important role in developing the painter's sensibility. But whereas Klee often made treble clefs, eighth rests and other visual symbols of music the basis of a painterly fantasy, Feininger's pictures suggest this art only on the purely esthetic level. "Music has been the first influence in my life, Bach before all others," he wrote to Alfred Barr, "without it I cannot see myself as a painter.... Polyphony, paired with a delight in mechanical construction, went far to shape my creative bias". As we watch the precise planes of Feininger's landscape

world in their complex interweavings, here submerging, there emerging, the affinity with the fugal art of Bach becomes clear. Nor are we surprised to hear that he has remained throughout his life a composer whose organ fugues were publicly performed in the 20s in Germany and Switzerland.

The New York of Feininger's youth, like his long exposure to music, left a lasting impression on his art. Looking wistfully through the window of his downtown apartment, he speaks of the city at the turn of the century. As a child he was a fascinated spectator when the Second Avenue "L" was built, and at the age of five was already committing to paper, from memory, the rich and broken forms of New York Central locomotives as they made their way up Fourth Avenue. But most of all he loved the paddle steamboats, schooners and sloops that plied the Hudson harbor. These fostered a love of sea and ships which provides perhaps the most recurrent subject in Feininger's painting; and even in the seascapes of the recent exhibition at the Curt Valentin Gallery it is the old-fashioned schooner with its delicate rigging rather than the modern vessel which rises before us.

Not long after he had arrived in Germany at the age of 16 to study music, his parents separated, and young Lyonel went to live with his mother in Berlin. It was about this time that he decided on a career as a painter, and the last years of the century saw him active as an illustrator and cartoonist, a career which continued for the next decade or so. During this time he drew illustrations for the Parisian magazine *Le Temoin* and did two series of comics, "The Kin-der-Kids" and "Wee Willie Winkie's World," for *The Chicago Sunday Tribune*. Billed as "the famous German artist," he signed himself "your uncle Feininger". The whimsy of these early fantasies is still a central part of the artist's personality, conveyed largely by an elusive twinkle in the eyes; it appears only occasionally in his work, as in the *Red Fiddler* of 1934.

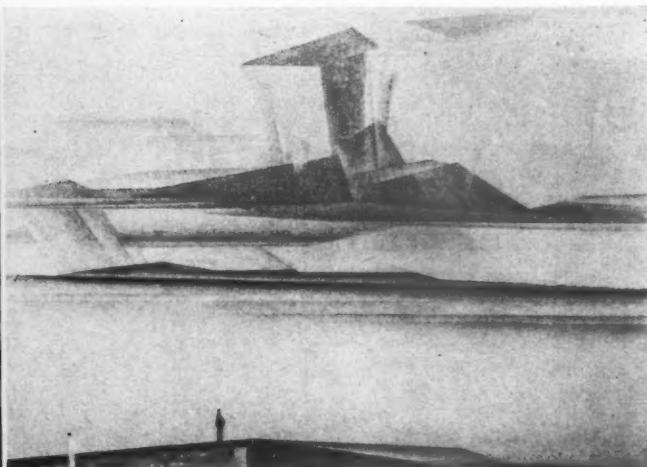
In 1907 Feininger determined to devote himself exclusively to painting; the work of the next five years has many affinities with the early cartoons and illustrations. The human forms range from a bulbous squatness to an abnormal elongation that suggest the distortions of an eccentric perspective. These bending, vertiginous forms appear from time to time throughout Feininger's career, alongside the more characteristic, prismatic, straight-edged style. Like the most recent painting in that mode, the *Shadow of Dissolution* (1953), these works have a somewhat tormented character which suggest similar forms in the obsessively distorted world of Kirchner and the other German expressionists. The relationship of the sets for "The Cabinet of Doctor Caligari" (1919) to these works of Feininger has often been alluded to, and with a good natured smile the artist tells of being

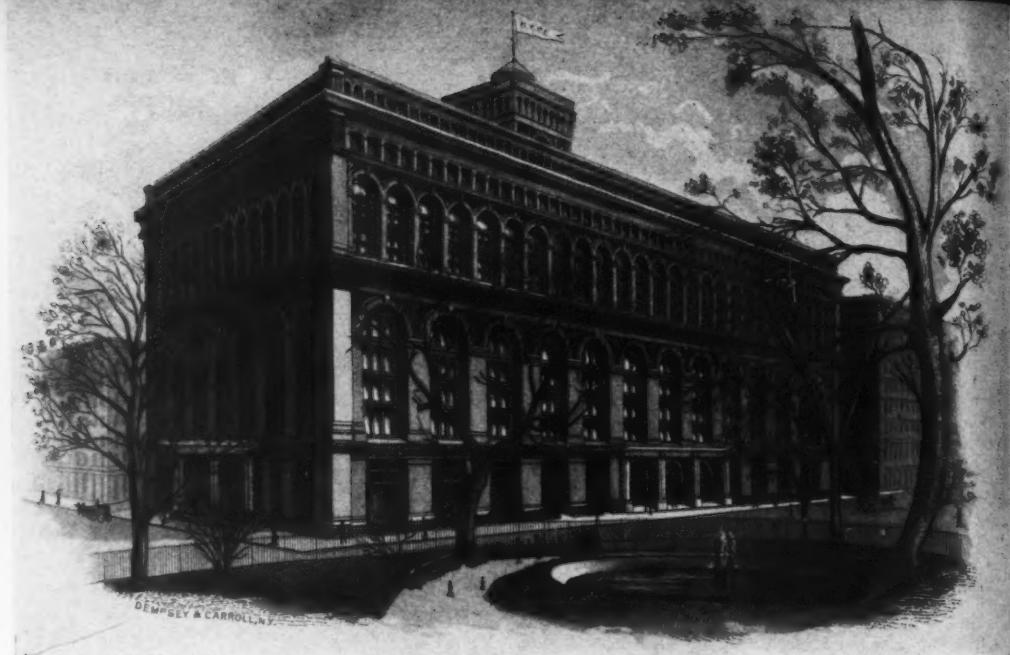
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Feininger: "Lehnstedt," 1917



Feininger: "Blue Cloud," 1925





The Produce Exchange, 2 Broadway, in an engraving of 1884

## New York Revisited: The Produce Exchange

by Ada Louise Huxtable

When the 70-year-old New York Produce Exchange Building at 2 Broadway is demolished this year to make way for a new, \$25,000,000 air conditioned skyscraper, the process will bring to light a large copper box in a cavity beneath the cornerstone. In the box, placed there for posterity, will be found a full set of Morse telegraphic instruments, copies of all the leading New York morning papers (1882), Harper's Weekly and Frank Leslie's Illustrated Newspaper, a lithograph of the old Exchange building, a full set of Produce Exchange reports (nine volumes) and samples of standard grade number two red wheat and number two corn, as well as standard grades of flour and barley, all hermetically sealed in glass jars.

The span from 1882 to posterity seems a brief one in these days, about the length of one man's life. How hollow to our ears today are the speeches of dedication at the cornerstone ceremony, as the top-hatted and bearded gentlemen of the Exchange listened solemnly to proclamations of immortality following the playing of the William Tell Overture by the 7th Regimental Band: ". . . a building to rival the dignity of the great Belgian civic halls . . . it will come to be regarded as the most interesting and beautiful of all our civic and municipal structures . . . an object of sure and permanent beauty." Seventy years plays its bitter little jokes with the pride and aspirations of men and the dreams of architects—always in the name of progress.

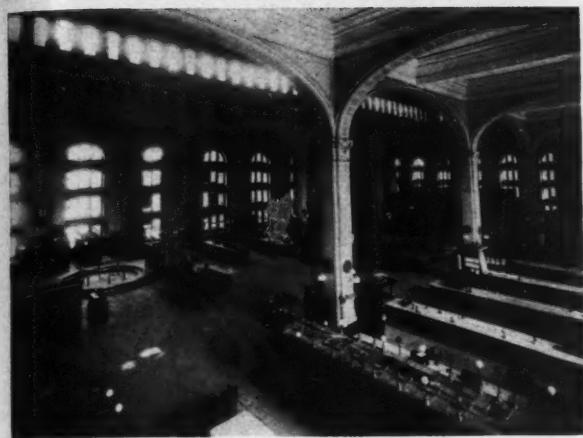
The Produce Exchange building is the work of George B. Post, one of New York's most important architects of the Brown Decades, designer of the Stock Exchange,



Spectators at the dedication ceremonies, May 6, 1884, from a newspaper of the period

builder of Vanderbilt mansions. The dark red brick of the Produce Exchange facade, with its rhythmic progression of arches and strong, punctuating cornices, is partially obscured by later buildings of far less character; the 200 foot tower can hardly be seen against the surrounding skyscrapers. Viewed from the bay in 1884, the Exchange was the most conspicuous building in the city.

The 80s were a decade of buoyant self-confidence. It was an age of expansion and exploitation, of the building of great industrial empires, of the rise to social and economic power of a wealthy, culture-minded middle class. These men dealt directly in architecture through their need for larger and larger commercial structures. They were the patrons—it was a conscious cultural gesture—of the great white dream of classic revivalism of the 1890 Chicago World's Fair, but they unconsciously helped to create in the brief 20-year span from 1880 to 1900 that body of significant commercial architecture which has proven to be an important basis for all contemporary work. They admired, above all, solidity, permanence and size. They did not express themselves tentatively in any field. On the negative side, they inflated their most super-



Produce Exchange, trading hall

ficial efforts to give them the grandiloquence of masterpieces; on the positive side, when the personality of the artist was powerful enough to rise above contemporary clichés, they left us monuments of considerable character. The Produce Exchange is an impressive example and one of the best of Post's work, a building, according to Talbot Hamlin, "striking in color . . . powerful in design . . . expressive of its time."

Stylistically, the design was described in contemporary accounts as "modified Italian Renaissance". The clue to its character is in the word "modified". Although the Victorians eulogized the styles of the past and were guilty of pedestrian and pedantic copying, they had a naive and refreshing egotism that made them feel quite qualified to improve upon the masters of the Renaissance. Palladio or Sansavino might be given a bit of earthy American flavor by changing the material to dark red Philadelphia brick with matching terra cotta trim. The architect also prided himself on a different, more "appropriate" ornament. According to the description of the Exchange in a souvenir booklet prepared for the 1884 opening, "the ornamentation consists mainly of heads of the animals of the country and conventionalized forms of its cereals and other products." Between the 13, 45-foot-high arched window openings—to symbolize 13 original states—the spandrels contain "the great seals of the states that unite

to furnish the produce which forms the basis of the business of the Exchange."

It is interesting to note that this design is contemporary with the work of H. H. Richardson and precedes the contributions of Louis Sullivan. In spite of the "Renaissance" vocabulary, it cannot be labeled as either a correct or a reminiscent form of revivalism. True, it had not yet broken with the practice of camouflaging interior functions with a formal exterior pattern, a change that Richardson was already making in such buildings as the Crane Memorial Library in Quincy, Massachusetts, of 1880-83, where exterior openings reflect a functional and a symmetrical interior plan. The Exchange building is still the popular American Victorian formula of foreign inspiration, but infused with a liveliness and interpreted with an originality that transforms it into a distinctive product of its period. What distinguishes it—aside from its color, aside from the personal handling of its "Renaissance" elements—is a sense of monumental and integrated mass. In this respect it is, for a moment, close to Richardson, but only in the sense that the vigor of late 19th century American life and society is occasionally reflected in the virility of its better monuments.

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William Lescaze's \$25,000,000 skyscraper that will house the new Exchange





Caravaggio: "The Card Players". Lent by M. Knoedler & Co.



Augustus John: "Self-Portrait"

## Texas by D. S. Defenbacher

### What's Happening All Over . . .

*Texas isn't so big—no bigger than Massachusetts. It just covers more ground.* This appalling thought may not be true politically, financially, industrially or anatomically, but it is true artwise and praise be that it is since the great white hope for art today is geographical distribution.

Art in Texas is not "the greatest man." It is just more alive than most people expect it to be. The cadillacs, mink, diamonds, oil and whiskey are getting all the play. One sometimes forgets that none of these are exactly foreign to the artist. Lautrec may have had a cheaper version, but the spirit was the same.

Let's have a look at Texas from east to west:

**DALLAS:** Accelerated museum program under the vigorous presidency of Stanley Marcus and staffing by director Bywaters, Beardon, Harwell, Hogan, Dozier, et. al. with occasional tongue-in-cheek showing of "Washington Crossing the Delaware" then rising to the great commissioned mural by Tamayo . . . good relations with active craft and print guilds and management of plush State Fair art extravaganza . . . Betty McLean Gallery, New York-type dealer, successfully specializing in Texas talent spiced by popular, clichéish French for the investment trade . . . Octavio Medellin's solid carving . . . Joe Glasco's jazzy compositions handled by New York Perls . . . John Szymak's fine jewelry, enamels by DeForrest Judd, great conservative weaving by Henkel . . . paintings by Guerin . . . collection of clan Marcus Hoblitzelle, and Munger . . . young collectors group fired by Betty Marcus.

**FORT WORTH:** New modern Fort Worth Art Center under construction

in red, blue and yellow out of ex-bauhaus Herbert Bayer, consultant to George King architect . . . contemporary exhibition and school program begins about September . . . biggest and probably best group of producing artists in Texas . . . Charles Williams's metal constructions best in nation-wide show at New Orleans in March . . . painters Trotter, Boynton, Erickson picked for Guggenheim Museum by James Johnson Sweeney . . . Bomar at Weyhe and McLean . . . Utter, Nail, Harrison, Brownlow, Logan, Sterritt, Cunningham, Brants for any checklist . . . Sellors' excellent ceramic sculpture on realist side . . . weaving by Engleman . . . unusual Brants' double-decker cube studio in the Mies tradition by raffish Hood Chatham . . .

Anonymous lady riding and managing her queen-sized ranch and building big collection typified by Ensor, Picasso, Gauguin, Charles Prendergast, Zerbe, Shahn, Soutine, Demuth, Vuillard and a fine Sung seated Kuanyin . . . very catholic, personal and perceptive . . . big 18th century painting collection by anonymous grain king who picked El Greco as a jump from Gainsborough . . . Weiner house by Ed Barnes of New York with Arp, Picasso, Degas, Calder, Callary, picked by Museum of Modern Art for recent good architecture show . . . Cantey III collection of modern drawings, prints, and small paintings . . . top contemporary portraiture by Reeder, the maestro of children's theater.

**HOUSTON:** Texas Babylon . . . years of museum work by Jim Chillman paying off with quarter-million Blaffer wing and collection, Kress gift, second wing by Cullinan, with

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## Seattle by Millard B. Rogers

### Caravaggio and the Tenebrosi

First conceived in 1951, this exhibition of the work of Caravaggio and his followers at the Seattle Art Museum to June 13 covers a phase that has been exhibited but once before in the U. S.—at Durlacher Brothers in 1946—even though there has been a generally reawakened interest in Caravaggio since 1925. In the last 25 years numerous articles and books have been published on his work and the revival of interest resulted in a magnificent exhibition in 1951 at Milan where Caravaggio's most notable masterpieces were shown together with paintings by other artists directly influenced by him.

This exhibition has been arranged to illustrate the same points as the Milan showing but on a more modest scale. Three of the paintings exhibited at Milan are included in the show. All of the examples shown are from public and private collections in the U. S.

Caravaggio was christened Michelangelo Merisi probably on September 28, 1573 in the small town of Caravaggio in Lombardy located about halfway between Milan and Brescia. On April 6, 1584 he was apprenticed to the Milanese painter, Simone Peterzano, who was an exponent of the Venetian manner. After completing his apprenticeship, Caravaggio went to Rome to begin his career as an artist, and later to Naples, Malta, Syracuse and Palermo; yet his works retained a strong flavor of his native North Italy. He attained recognition as an independent master by the time he was 20 and before his death in 1610, he had changed the course of European painting.

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## London by William Gaunt

### The Art of Augustus John

The most impressive personality among British artists of this century is Augustus John, now aged 75, and rendered suitable homage by a comprehensive exhibition of his works in the Royal Academy's Diploma Gallery at Burlington House (open until June 27).

He has, in the words of the president of the Royal Academy, "dominated painting in England for 50 years"—rather as Lord Leighton dominated it during the late Victorian period; not so much as an "influence" but in commanding individuality and accomplishment. Like that earlier Olympian, he is a man of handsome physique, and an intelligence not limited by the boundaries of a painted canvas. Writing comes easily to him or seemed to do so, judging by the liveliness and verbal elegance of his recently published autobiographical work "Chiaroscuro", and his grasp of his own art has inspired peculiar respect since his student days.

A pupil at the Slade School, under the exacting and critical mastership of Henry Tonks, he drew in a fashion that already singled him out as a genius, or, in other words, one with a natural mastery. One might roughly divide his productions into three groups; the drawings which so often resemble the studies of an old master; the portraits in which almost invariably one feels that the physical resemblance is based on the firmest foundation; the poetic compositions, small and large, of contemplative figures on the shore of Connemara or among the mountains of Wales which reveal, perhaps, a Gaelic quality of imagination.

Seeing them all together, one appreciates in both the drawn and painted portraits, the essential likeness, so well revealing that it might be called a contribution to the personality of the sitter. He invests, as it were, distinguished men with their talents, as older portrait painters invested them with robes of office. His portrait of the late Dylan Thomas, recklessly cherubic, to take a beautiful example, is the essential poet. In a whole series of drawings of unnamed models the personal character unmistakably appears, although grace of line and attitude were the qualities the artist primarily intended to convey.

In this period, when art is so much governed or swayed by "modern" theories or conceptions, the eminence of a painter like John becomes the more interesting as a remarkable exception. He has remained singularly unmoved by the "movements" that

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Lee Chesney: "Fighting Cock"



Michael Frary: "Dance of Life"

## Los Angeles

by Frederick Wight

A print show on a national scale, drawing on "almost every state in the union" is on at the University of Southern California to May 14. W. & J. Sloane, co-sponsor with the USC Department of Fine Arts, contributes the ten purchase prizes at the disposal of the jury of selection. The choice: Harry Brorby, Lee Chesney, Arthur Deshaies, Ernest Freed, Roland Ginzel, Leon Goldin, Ynez Johnston, John Muench, Jeanne Heron Richards, Richards Ruben. Ten out of 96 passed by the jury, out of a field of 500 hundred entrants, is enough boiling down without narrowing the selection in this column. We would rather add Glen Alps, Tom Fricano, Milton Hirsch.

This is a live show. What the jury has left us refuses to lie down. There are more color prints here than black and whites, and prints seem to be growing larger. Printmakers resist having the portfolio close about them and insist they are for the wall. Surface texture and interest—one of the

appeals of the print—may have to surrender to scale, since it is hard to have it both ways.

The purchased prints belong, of course, to W. & J. Sloane. Let us hope that a collection is in the making and that the sponsorship continues.

The Art Galleries, U.C.L.A., are showing *The Pueblo*, artifacts of the agrarian Indians of Arizona and New Mexico. Ceremonial objects center on the worship of Kachina, god of water, food, soil. Pottery, weaving, things of daily use and adornment are the other aspect. Objects of exceptional quality have been drawn from the Southwest Museum.

This exhibition is a Master's degree project of Jack Carter, student in museology under Karl With. The quality of the installation is the heart of the matter. Carter works with Warren Carter (no relation), who teaches three-dimensional design and is responsible for exceptional and distinguished installations.

Also at U.C.L.A., paintings by William Congdon are in an exhibition shared with the Santa Barbara Museum of Art. Congdon (once sponsored by the Institute of Contemporary Art, Boston) combines romantic

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John Paul Jones: "Return" Intaglio

## Prints by Dore Ashton

### Brooklyn's 8th Annual

By now the Brooklyn Museum's print annual, in its eighth edition, is a familiar institution and respected as the master print annual in the U. S. This year's show, juried by curator Una E. Johnson, and artists Seong Moy and John Ferren, once again stresses the most progressive trends in contemporary graphic art. But it also shows incipient signs of the less fortunate by-products of the familiar institution. The Brooklyn annual seems to have settled down into a predictable pattern. About 1,000 entries were received (same as last year) and about 150 passed the jury. Of these, few are extraordinary, many respectable, and too many merely passable. The pattern seems to be set by the large number of student entries (far less experimental than they were two or three years ago) and fewer professional calibre prints.

In view of the important role this Brooklyn show has played in winning respect for the print as a work of art, it seems ungracious that a number of printmakers have begun to take the show for granted. Where in its early years these artists sent what they considered their most important prints, they now seem to send what happens to be around their studio. (A danger which any regular museum annual runs.) This is not to say that the show, on the whole, is not interesting, for in individual instances, it adds up to a very good show. But since this annual is internationally respected, it is up to the individual artist to support it by putting his best print forward in order to sustain the remarkable progress it has made for the print field at large.

This year there were 13 purchase prizes. Among them were three to artists working in Lasansky's famous Iowa workshop. The most mature and effective prizewinner, in my opinion, is John Paul Jones, a young former Lasansky student who now heads the graphic department at the University of California. Jones' intaglio, *Return*, represents a synthesis of his two early styles, geometric and figurative. From a somber ambiguous background of rectilinear planes, a semi-abstract rounded figure emerges. Jones has a specific gift for "feeling out" the sensuous possibilities of the metal plate. His blacks and grays are masterfully controlled, and his early discoveries of space complexity (from his purely geometric phase) are applied to the curving figure with great aptitude.

A good sign, to me, is the fact that a number of well known artists represented in the show seem to be in transition. I prefer to see these sometimes faulty works in progress to the obsessive repetition of successful motifs one finds too often in graphic art. I would include in this group Gabor Peterdi, whose exciting landscape sandwiches a mystery city between two horizontal dark planes, but whose inserts of color seem gratuitous. Also moving in a new direction is Worden Day whose large wood-block print is bolder, and her handwriting, based on pictographs, more legible. Others in transit are Vincent Longo, whose black-and-white woodcut is more tectonic and less fragmented than before; Donn Steward, who experiments now with old-mastish parallel engraved lines; Misch Kohn who has broken with the rigid patterning of his old wood engravings and shows a stark, intentionally crude image; Lee Chesney who now experiments with the direct, impetuous scribble line and brilliant color in his new intaglio, and Adja Yunkers who has begun to use large white areas as opaque, positive forms in his color woodcut.

For the first time in the annual's history the serigraphs included are on an esthetic level with other media. Not only did three serigraphs take purchase prizes, but at least a half-dozen others are far above average. Among those I found original and effective were Robert Marx's fluent abstraction, rich in both line and tone; Warrington Colescott's ornately colored abstraction, and Sylvia Wald's symbolic print, which, however, depends too much on its elegant textures.

Probably the least remarkable single group within the show is the lithography section which this year includes few prints and fewer experimental efforts than before.

There are too many good prints in the show to discuss fully in these columns, but I would like to cite the following artists for their contribu-

tions: Mauricio Lasansky, Luigi Rist, Mar Jean Kettunen, O. P. Reed, Carol Cleworth, Glen Washburn, Leonard Baskin and Jean Kubota Cassill.

If you have any heirloom linen you would like to see converted into beautiful hand-made paper, you might send it to Douglass Howell, one of the few extant experts on the ancient art of paper-making. Recently, at the Country Art Gallery in Westbury, Long Island, an exhibition of Howell's extraordinary papers (which included a number of prints and drawings by artists who have availed themselves of Howell's art) displayed the extremely elegant textures and surfaces possible in hand made paper.

The show also demonstrated the superiority of graphic art when it is executed on paper specifically chosen to enhance the composition. Among artists who exploit the unique papers to advantage are Dorothy Dehner, Andre Racz, Karl Schrag, Doris Seidler, Anne Ryan, Jackson Pollock and Frank Kleinholtz.

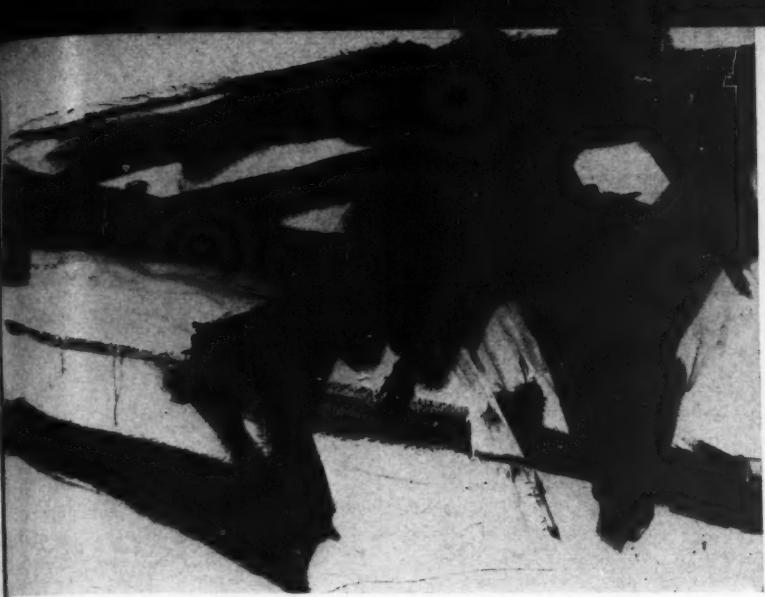
### Print notes

Philadelphia, Pennsylvania: An exhibition of French prints, drawings and books of the 17th and 18th centuries is currently on view at the Philadelphia Museum of Art. The show coincides with the opening of the new Louis XIV room and includes engravings after Watteau, Gillot, Boucher and Chardin, among others.



### Murals from India

At the New India House, 3 East 64th street, until May 22 there will be an exhibition of Indian mural paintings by Sarkis Katchadourian arranged by the Embassy of India, Washington, and the Consulate General of India, N. Y. The artist was commissioned in 1937 to reproduce the murals in the ancient cave temples of Ajanta. They were completed in 1941. The Ajanta murals date from the 5th to the 12th centuries A.D. and are classified mainly as religious art, although an apparently "secular aspect permeates them."



Franz Kline: "Painting No. 3"



É. Manet: "Vase of Flowers"

## Inclining to Exultation by Hubert Crehan

Without the slightest invidious intention, one needs to say that we are throwing up painters in this country today who are making an artist such as Jackson Pollock appear to be an "old master". Events move so fast; new discoveries are so frequent; there is such prodigious activity in the art world across the land, we have as yet no clear idea of the total situation, how it is changing, where it is moving, what will become of it.

Occasionally we see an exhibition—Franz Kline's third show at the Egan Gallery, for example, through May 15—that comes on the scene with such aplomb, such visual impact that there can be no doubt that we are witnessing a sequence of pictorial statements that will make a lasting impression and alter the idea of what a painting is.

I use the term "pictorial statement" to suggest the idea that it is an open question whether Kline's 13 large canvases intend to conform to the ordinary beholder's expectation of what a painting should look like.

Whether they are paintings in any conventional sense at all (they are much more remote from the Renaissance, or even the modern, tradition than Pollock's last works) is not the issue. Who cares? If they are extraordinary statements in paint that's what we want to see, and I believe that they possess their individual "voice", modulated to express an artistic truth about the contemporary experience—rough, a little desperate, more than a little crazy. Impose an order on these today and you're at least on the way to being an artist.

Kline makes his pictures with black and white paint and intermediate grays; the forms are big, simple, and while the black shapes sometimes tenuously resemble oriental characters or the forms of Zen "flung ink" works, they are preserved from calligraphic interpretation or the charge of being imitative accidents through Kline's skillful, intuitive fidelity to maintaining the painting's surface—the blacks don't become holes, the whites never recede or appear as backdrops. The black and white shapes are functions of each other to a degree that the conception of positive-negative space is cancelled out. This is an achievement of technique and artistic will.

No lover of oil painting can miss Kline's engrossment with the medium, his knowledge of its limitations. But he does not affect a high bravura style. Instead there are areas in the pictures painted with an attitude of disdain that marks them with an indifference to the ideal of the obsessive craftsman. This is both temperamental and a cultural sign. As the most consummate poet will sometimes deliberately destroy the perfect beat of a line, only

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## A Rose Is Not a Rose by Sam Hunter

The lighthearted and festive exhibition at Wildenstein's (to May 15), "Magic of Flowers in Painting," may be taken as a gentle reproach to Gertrude Stein's famous dictum, "A rose is a rose is a rose." As far as painted roses go, a rose is a Manet is a Redon is a Renoir—and there's only the vaguest family resemblance between breeds. Manet's bloom is all flair and dewy freshness; Redon's is a papery thin cut-flower opening vistas on a world of fantasy; and Renoir's is an abandoned, voluptuous creature, celebrating his own rich and exquisite sense of life. Only the Dutch and Flemish artists, it seems, agreed on the character of flowers and took pains to treat them with sufficient pedantry and literalism to keep at bay their own stronger feelings on the subject.

Eighty-five flower pieces, from (Jan) Brueghel to Bonnard, from Delacroix to Dali, comprise this handsome loan exhibition which is held for the benefit of The Lenox Hill Neighborhood Association. Quite properly there is a Van Gogh *Sun-flowers*, from the Carroll S. Tyson collection—the fellow to the Tate and V. W. Van Gogh of Laren flower pieces, and the most dazzling of the three. The burnished golden heads of the sunflowers are set against a pale green background and stand out in their stiff magnificence like figures in an early Christian icon. Then there is the Cézanne *Vase of Flowers* from the collection of Mr. and Mrs. Otto L. Spaeth which challenges the Chicago Art Institute's *Tulips and Apples*, though it is a mite less realized; Edward G. Robinson's Gauguin, *Flowers of Tahiti* (see cover reproduction), is as monumental in its way as the Van Gogh. It marks the beginning of Gauguin's mature style, though Cézanne's influence in the handling is still apparent.

Among the eight Renoirs, *Flowers in a Bowl*, dated 1885, with its cascade of melting, velvety crimsons is a stand-out; the painting, whose provenance is not listed, has never been exhibited. There are two delightful Rousseaus, charming in their gravity; a wild Soutine; a striking Pissarro of 1900, that stands halfway between Vuillard and Matisse; two small brilliant Manets; the ingratiating early Derain, *Flowers in a Bowl*, from the Paul M. Hirschland collection; a solidly constructed Augustus John from the Toledo Museum of Art that tempers fauvism with chilly English reserve; and an immense Delacroix from the gallery's own collection, profusely, passionately romantic in its crimsons and greens but curiously ornamental and rococo in composition. Among earlier work, *Vase of Flowers*, 1562, by the German Ludger Tom Ring is a perfection; it rivals Zurbaran and Caravaggio in the crispness of its unadorned style.

# Fortnight in Review

## Questions of Decoration

by Dore Ashton

Although certain business offices in New York have become flexible enough to decorate their walls with "think" signs, usually big business goes the straight and narrow functional way, leaving its walls undefiled by art. Not so Olivetti, the Italian manufacturers of streamlined typewriters. Olivetti has redesigned its already chic New York branch and will soon unveil a 70-foot bas relief mural by *Tino Nivola* which covers an entire wall in the new Olivetti showroom. Through Olivetti's good offices (no pun intended) it was possible for Italian-born sculptor *Tino Nivola* to experiment with plaster-and-sand sculpture. His resulting studies for the large mural are now being exhibited at the Peridot Gallery, through May 22.

*Nivola* has humor, daring, and above all, a practical point of view. (His sculptures scooped in seashore sand and cast in reinforced plaster are probably the cheapest architectural sculptures of mural scale.) He has fittingly designed his mural for Olivetti on symbolic lines, with figures heavily loaded with association. One thinks while seeing them of Mayan carvings, Egyptian hieroglyphs and scarabs, Peruvian tapestries and 1910 cubist sculpture experiments. Their granular surfaces undulate with contrapuntal rhythms which are often punctuated with deeply undercut portions like shelves of pyramids. These panels could be freezes for *Gilgamesh's* temple.

*Nivola's* originality is unquestionable. I think, also, that his ability to achieve proper decorative effects, while still retaining the serious esthetic value of his sculpture, is remarkable. Too often the sculptor working on an architectural commission fears the "decorative" stigma. But a wall, as *Nivola* knows, is part of a whole schema and must be gracefully designed.

*Seong Moy*, who shows recent oils at the New Gallery (from May 4-22) is also unafraid of the "decorative" stigma. His frank intention is to activate a canvas surface with pleasing colors and forms. He has also called upon a fund of images from other arts and periods—mostly conventional Chinese theatre—but he uses them casually, more for their external appearance than their connotations. Thus, the actor's billowing sleeve becomes a medley of triangular forms strung abstractly on a diagonal plane.

*Moy's* largest paintings in this show are too densely covered with

repetitious crescent shapes and opaque colors of equal intensity. He tends to soften clanging reds, yellows and oranges with white washes thrown over them, but this device fails to give his forms breathing space. In smaller formats, *Moy's* buoyant personality emerges triumphant. I liked particularly the linear flourish and brilliant color of *EMPIRE*.

Unlike *Moy* who is completely at home with abstract composition, *Bernard Chaet*, having his first one-man show at Bertha Schaefer to May 2 seems to be forcing his hand with a contrived type of semi-abstraction. Basically, he is an expressionist. It is in his brush and reed pen drawings that *Chaet's* natural descriptive powers are best exploited. These are delicate, calligraphic, and at times reminiscent of *Van Gogh*.

*Fairfield Porter*, who showed a group of oils recently at Tibor de Nagy Gallery, is true to his own vision and never steps beyond the bounds of interpretive naturalism. His interiors, spacious New England landscapes, and figure studies are filled with a hushed dignity which comes from *Porter's* unfailing taste and controlled technique. His mood is that of quietude—the kind found in 19th-century landscapes. *Porter* has further affinities with 19th-century painting. He likes the minor color keys—slate grays, moss greens and muted ochres, as in *Boudin* or *Vuillard*. His extremely fluent brushing reminds me of *Berthe Morisot* at times, and *Manet*. *Porter* is a refined, mature painter who takes us into the chamber of his well-resolved esthetic soul, permitting us to enjoy the peace and order of it.

*Miles Forst* is a young painter who rejects ingratiating color, decorative design, and the traditional well-ordered universe. In his paintings at the Hansa Gallery, to May 22, he stresses the violence and disruptive elements he finds in contemporary existence. His paintings are brutally direct, limited to coarse blacks, dirty whites and a few oranges. He gashes and scars the canvas surface; he envelops forms in lowering blacks; he charges compositions with impetuous slashes of unmixed pigment. His whole intention is to make an angry, eloquent gesture. And he succeeds. These are often forceful paintings in their fury. A *MANDARIN* is shrouded in black, his sombre face almost hidden in the thick, evil atmosphere around him. An intense portrait of the artist's wife evolves from a matrix of sooty drapes. A large abstraction built of heavy black areas cut into by fat white strokes creates the atmosphere of ashy tenebres. The danger of making ugliness eloquent is apparent in many of *Forst's* canvases which convey nothing but unreflected chaos.



Fairfield Porter: "Landscape, Southampton"

## Picasso Thrice Over

by Robert Rosenblum

Only one aspect of the seemingly inexhaustible richness of Picasso's art seems to have been sufficient stimulus to provide the starting-point for three such otherwise diverse artists as *Byron Browne*, *Yonia Fain*, and *Jewad Selim*. This was a certain phase of the works of the 1930's, where the human figure, in particular, was analyzed and reconstructed in a vocabulary of intricately contorted flat planes, bounded by sharp and black outlines, a style of often expressionist or surrealist character.

For the continued inspiration of these years, *Byron Browne's* new mural, *ARMAGEDDON* (Grand Central Moderns, to May 6) is a case in point. Without reflecting on this work's undeniable originality, thoughts of *GUERNICA* are inevitable here. *Browne's* work is heroic in size (12 by 8 feet); it is crowded with figures and animals in the agony of combat; it is a symbolic statement of the current world crisis, presenting personifications of good and evil (in the bat-winged, mechanized warrior on horseback and the figures who defend themselves against him), of traditional civilization (in the wounded centaur with book and lyre), all set against a cosmic background of fiery stars and comets, of conflicting dawn and eventide. The forms, too, with their forceful, twisting contours, their jagged, tooth-edged interlockings recall the great mural of 1937. And there is again the paradox that a statement about a public, world situation is made in the relatively esoteric language of the avant-garde painter. For all this, *Browne's* mural belongs to a quite different artistic realm. It has, in fact, little of the scope of Picasso's public declaration, but rather the quality of a personal, almost lyrical reverie, more like a fantastic dream-image than like the screaming reality of the 1950's. Given these reservations, the generally impressive effect of *ARMAGEDDON* appears to reside in such pictorial virtues as the luminous greens and blues which unify what borders on an over-complex design, or in the imaginative impact of such figures as the monstrous horse and rider.

By contrast, *Yonia Fain* (Heller, to May 6) is far less ambitious. This Polish-born painter likewise takes his cue from Picasso's expressionist distortions of the 1930's, but often seems to imitate them without evoking the emotion which generated such forms. He is concerned primarily with the human

figure, which he freely reassembles on the basis of the anatomical fancies already invented by Picasso. The behavior of these figures is generally frenetic; they dance and gyrate, waving about their insect-like extremities against what is too often a rather arbitrarily shaped and colored back plane. And the internal patterns and colors of these creatures occasionally become so complex that the broader pictorial rhythms are threatened. But sometimes, much of the savage bite remains (as in *HOMAGE TO MEXICO*); and in *THE CITY*, the elimination of figures permits Fain to concentrate fully, and with impressive results, on that firm, clear, and inevitable structure which so many of his works lack.

An artist from Iraq, **Jewad Selim** (Friends of the Middle East) has more to do with Picasso than with his native Near Eastern background. The expressionist implications, however, are completely absent here, although the forms are again borrowed. In his paintings, Selim tends towards rather broadly simplified figures of rather bland color, organized in shapes which verge mainly on the square and the crescent. That certain stiffness and inflexibility which make many of his paintings a trifle inert, often become an asset in his sculpture, as in the quiet monumentality of *FIGURE*, or in the rigidly symmetrical *HEAD OF A GIRL* with its Negroid stylizations. A quite different matter is *BULL*, with its sleekly curved form and its witty contrast of copper and wood. But once again, it is the aura of the great Spanish master which hangs, sometimes too heavily, over Selim's work.

### Portraits In Review

Portraiture is a demanding art, requiring not alone knowledge of bodily structure, but also ability to penetrate the mask of the face to the inner life which motivates it, a significant moment in the ever flowing, changing stream of thought and emotion. Many of the paintings in this exhibition have succeeded in this arduous performance. Among them may be cited some admirable portraits of men defying the conventionality of costume in vital presentations. Among them is: Frank Bensing's, *MR. SILVIO VALERIO*; Sos Melik's *MR. GARY THORNBURG*; Edward Melcarth's informal *GEORGE DIX*, slumped easily in a chair with a straw "boater" casting patterns of light on the face. Even the elaborate, ceremonial costume of *CARDINAL SPELLMAN*, by Elmer Greene, does not eclipse the austere power of the sitter, while the well-known portrait of *PRESIDENT EISENHOWER*, by Lester Bentley, seems to combine characteristic gesture with mental habit.

Decorative presentations of women are by Charles Baskerville, Channing Hare, Gerald Brockhurst, Lewis Iselin; while a reticent, sensitive portrait, *MISS FOREE PETERSON* by Ivan Olinsky is outstanding. Engaging portraits of children escaping any saccharine note are by Robert Brackman, John Koch, Gordon Aymar. Among the important contributors to the exhibition are by Luigi Corbellini, Erik Haupt, Eugene Speicher. (Portraits, Inc., to May 18.)—M.B.



Edward Melcarth: "Portrait of George Dix". At Portraits Inc.

### Matters of Approach

by Sam Feinstein

There are ends and means in art, and at times—perhaps too often—the means, which are merely the vehicle carrying the artist's concept, tend to lead him away from, rather than toward his goal.

Preoccupation with the means of art, dalliance with technique is the siren voice that takes the artist off the course of his inspiration.

A major reason for this condition is the artist's use, consciously or subconsciously, of a predetermined technical approach, rather than allowing the approach to be formed by the necessities arising in each creative act as a separate experience. This limiting of the artist's vision to what has been, so to speak, already made apparent, limits, in turn, the development of his creation as an organism of vital independence. **Robert Henri** is a case in point.

The recent commemorative exhibition of Henri's paintings at Hirsh and Adler was the first since his memorial show in 1931 at the Metropolitan Museum of Art. Linked with such illustrious names as Luks, Bellows, Sloan and Glackens, Henri was an inspiring and idolized teacher, whose book, "The Art Spirit", has summed up his creative aims. "If we only knew what we saw, we could paint it", he has said. "There is an undercurrent, the real life, beneath all appearances everywhere. I do not say that any master has fully comprehended it at any time, but the value of his work is in that he has sensed it and his work reports the measure of his experience."

Henri's portraits are implicit with his sensing of this "real" life, for he was a warm, intense human being who responded to these qualities in his subjects, and his free but decisive brushwork retains the wet freshness of his initial statements. The limitations of his paintings are not in his intentions, but in his means: Henri so admired the work of Hals and Manet that his vision was compromised by their virtuosity. He travelled, perhaps without realizing it, in their vehicles, but without reaching their destination. And, in recalling his

predecessors, he speaks less strongly in his own behalf.

There are some superb characterizations among the portraits: the almost bursting vivacity of a child's delighted grin in *CORI AND THE KITTEN*; the glowing intelligence of the dark-skinned *TERESA*; the somber alertness of his old men. But it is the landscapes in which Henri seems to be more on his own as an artist. Without sentimentalizing nature they interpret its poetry, arriving, in the process, at an expression which is filled with the artist's personal findings.

There is a canvas by Georges Braque in the show of modern French painting at the Perls Galleries (through May 15) which relates to Henri's remark that "the enjoyment of a picture is not only in the pleasure it inspires, but in the comprehension of the new order used in its making." The American composed the figure, dominant, in space; Braque's *NATURE MORTE A LA SERVIETTE* composes the space itself: objects can be distinguished within it only in undulant, half-hidden participation. Space here is like the swirling skirt of a dancer which alternately reveals and envelops the moving figure within. Painted in 1942, this canvas combines two phases of Braque's artistic development: it is toned with cubism's sober color, but its forms spill out with a lyrical, almost aqueous flow which recalls the joyous abandon of fauvism.

Another early fauve is here—Vlaminck. This time, however, his *L'ORAGE* of 1910 is as grave as a Cézanne; its hues, like Braque's, restricted to earthen browns and greens, as if Vlaminck were doing penance for his previous "wild beast" outbursts in color.

**Picasso** is represented by a small, charming oil, *LE SCULPTEUR ET SON MODELE*, and a *FEMME PLEURANT*, in which the weeping head grimaces with the intensity of a mourning figure by Gruenwald. It brings to mind the *GUERNICA* mural, for which it is a detail study, and the feeling that so many of the preliminary sketches for the mural, charged with the immediacy of the Spaniard's grief for his death-

ridden country, seem more moving than the finished work, as if Picasso's catharsis was realized in his groping for expressive means; having reached their pictorial solution through the sketches, the mural's final forms seem predetermined, set down more with the head than the heart.

Among other well-known names in this show are Miró, Gris, Léger, Rouault, Chagall, Soutine, Modigliani and Picasso, all contributors to that "new order of construction" which seemed so unnatural in the first quarter of this century.

Nature plays an important role in Edmond Ceria's paintings, on view at Wildenstein to May 8. Of Italian origin, he brought his feeling for the outdoors to Paris, and pictures the city with an affection which is refined by his sensitivity to the silvery qualities of light. The Parisian buildings interest him far less than its trees and water, and these he renders with deceptively casual strokes and a limited palette.

Ceria, like Henri, has been subject to influences—to both the early Corot and the early Dufy, before Dufy's wit overwhelmed his deeper feelings; to Boudin and, especially in the large PONT NEUF, to Cézanne. Yet their effects seem diffused within his own vision, like single notes in a musical chord, and if what emerges is neither radical nor new it is nevertheless pervaded by the serenity of an artist who has found, in the visible aspects of nature, both his limitation and his strength.

Marie Taylor's sculptures, at Parsons to May 8, attempt, not to depart from nature, but to work directly upon it. She finds stones which already suggest, in their natural formation, some hint of animal or insect forms. These she then accentuates, as if freeing them from their stony imprisonment, without destroying its original bulk. John Flanagan is so closely associated with this premise that Miss Taylor's work does not, for all its handsome surfaces, free itself from its indebtedness to exist as sculptured objects projecting their own personalities. One exception—and a very happy one, too—is her GOLD BUG, the forms of which are so integrally related, so convincingly alive, that it is difficult to distinguish between nature's marks and those of the sculptor: the stone-insect seems more an uncovering than a creation.

Young painters are so often associated with "experimental" work (the term implying a concern with technical novelty or mere decoration) that it is pleasant to report upon those who are venturing into deeper imaginative channels. At the Loft Gallery, a new exhibition area, a group of new names makes its appearance: Wolfgang Beck, Allen Hugh Clarke, Vito Giallo, Gillian Jagger, Edward Rager, Andy Warhol, and Jaques B. Willaumez. I found myself especially sympathetic to Beck's painted figures and heads (built up in spots with a granular substance which adds emotional weight as well), Giallo's earnest, almost primitive draughtsmanship, Clarke's tensely related machine-forms, and the dark subjective imagery of Jagger's moody collage-paintings.

The means employed here are not new, but neither are they adopted; they develop, instead, from the artist's inner struggle toward expression.



Ernest Briggs: "Untitled"

### Ernest Briggs

In the work of Ernest Briggs, there is no questioning his persuasive abstract vision which views nature, not as a specific, but as a tremendous organic force out of which the artist must create an esthetic order.

His large canvases, some in triptych, explode in ferocious vitality as form and space undergo ceaseless metamorphoses. Feverish tongues of pigment dart across painting surfaces and slender color-drippings spread out like life-giving arteries, feeding the eye to large color masses and establishing linear opposition to baroque form. While the imagery defies representational analysis their forms evoke impressions of the body-image in a landscape setting.

The spontaneity of Briggs' painting act is harnessed by a highly disciplined sense of form in his better works, failing him only now and then. In a few works, unpainted areas, especially around the edges, set up ambiguous space dimensions. Recessions from painted activity to canvas stillness are too sudden, breaking the picture plane and posing a huge cut-out image against a barren backdrop of space. (Stable, to May 15.)

—A.N.

### American Panorama

Two hundred and fifty years of American painting are illustrated by this exhibition, not alone noteworthy for its extent, but also for the admirable examples of the works of the artists included. This history begins, naturally with the early portraiture echoing English and

European influences, but much of it is homespun and crude. A delightful primitive, a portrait of LAVINIA VAN VECHTEN, by Pieter Ignotus is naive, yet vital. More accomplished portraiture shown is by Feke, Stuart, Copley, Inman, Charles Willson Peale, although his WASHINGTON is a work this writer could bypass. Ralph Earle's CLARISSA SEYMOUR is one of his finest canvases.

After gaining independence, English artistic influence was discredited here and the artists turned with chauvinism to glorifying their native scene, in the paintings of the so-called Hudson River School. Among notable examples of this movement are canvases by Alvin Fisher, George Durrie and Thomas Cole. The romantic and picturesque effects of this school were avoided in the paintings of such artists as Martin Heade in whose work delicate modulations of light and atmosphere were stressed.

Realism was emphasized in still-life *trompe l'oeil* canvases by Harnett, and John Peto. Realism is the keynote of the works by Eakins, an artist standing quite alone, with no following, although he was a great teacher. His HOME SCENE is remarkable in its emotional warmth, contrasting with his usual austerity.

Impressionism crept in under European influences in Inness' early work. It is allied to the Hudson River School but it shed harsh formality for richer coloring and broader handling. Theodore Robinson and John Twachtman followed French impressionism of bro-

ken color impressionists, yet with a sturdy native accent.

Winslow Homer worked out his own salvation without foreign influence, gaining in structural soundness and pictorial quality. His dynamic records of the sea are saved from anecdotal emphasis by their power of design and esthetic content. Three mystics, Albert Ryder, Robert Newman and Ralph Blakelock reveal poetic visions of the world. The "Ash Can" artists, revolting from romantic and merely decorative art, painted the city purlieus with realistic vividness. The amazing feature of this early period was the Armory Show, which, presented to Americans for the first time, abstraction, cubism, expressionism and created a division in the world of art. The works of contemporary artists, shown here (Max Weber, Jack Levine, Karl Knaths, Loren MacIver), although highly divergent, display a complete secession from American traditional painting. (Knoedler.)—M.B.

### Contemporary Arts

An exhibition commemorating the 25th year of this organization's founding by Miss Emily Francis comprises a representative selection of paintings which the gallery showed in its early years. The fact that these canvases have been loaned by museums, important galleries and private collectors is evidence of the successful realization of Miss Francis' purpose to encourage the public to know and enjoy the art of today. Having brought unknown artists to recognition through gallery showings, she has further aided them by placing their works in recognized galleries and by sending out circulating exhibitions of them.

Another phase of this non-profit organization's work is the establishment of the group of Collectors of American Art, designed to make available to the moderate-income public good American art. Many of the items of this exhibition have been loaned by such collectors.

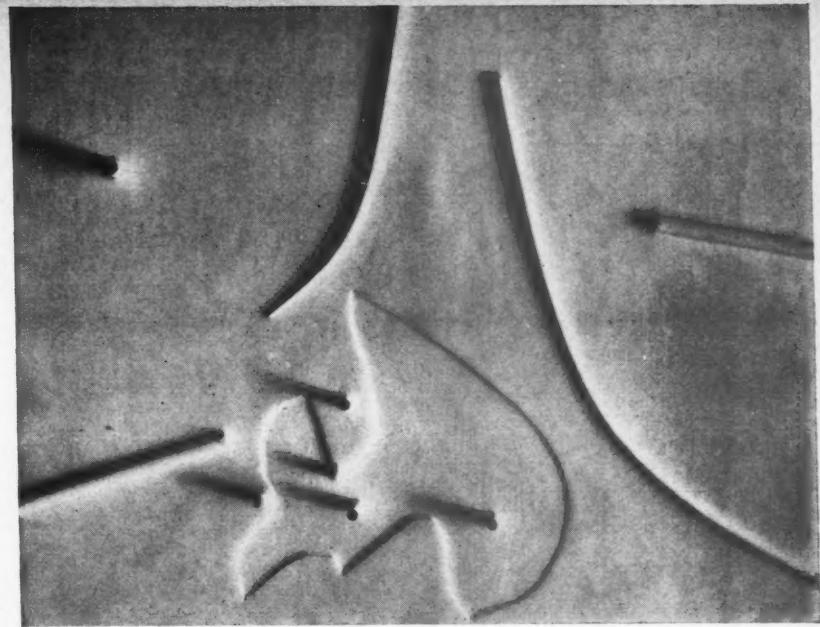
Unwavering faith in spite of almost overwhelming difficulties is not the founder's only contribution to the success of her plans, but in addition her sensitive recognition of promise in the unknown sculptor and painter. The listing of 25 artists who made their debut in the gallery contains painters whose outstanding merits are now widely recognized. It would be invidious to select any especially for all are worthy of mention. (Contemporary Arts, May 10 through May 28.)—M.B.

### Predominantly French

Since there is no hiatus between painting and the graphic arts in France, this excellent exhibition of recent prints is a reliable index to the current activity in France. It includes prints by just about every active *peintre-graveur* in France, and a few select works by contemporary Americans.

Among the most striking French prints are Hans Hartung's powerful etchings, weaving fabulous designs in pure line; Andre Masson's atmospheric landscape lithos; a marvelous recent Miró; a baroque Picasso bullfight; a calligraphic Braque etching, and de Staél's spacious, simplified color lithographs.

Americans represented include Sylvia



Piero Dorazio: A Cartography

Wald, with a new, complex serigraph; Karl Schrag with a sensitive landscape; Adja Yunkers with a subtle still-life; and Andre Racz. (The Contemporaries, to May 15.)—D.A.

### Piero Dorazio

Some of the austere, functional ideas of the purist school are ingrained in the sculpture-reliefs of this young Italian artist. Essentially compositions of line in bas-relief with some addition of color on the tips of slender match-like protrusions, these sculpture paintings are extremely handsome objects.

"Because they aim at transforming infinite space into a unity of experience, through the difference of matter perceived in visual symbols," Dorazio calls them "cartographies". "They refer to various types of movement, composition and form relations, which are in no sense physical, but rather fantastic and psychological."

Personally this reviewer found them to be beautiful and exciting constructions but there was nothing fantastic about them and their psychological content seemed negligible. Infinite and subtle variations of shadow-change are set in motion as one moves around them. Unfortunately only a few of his works were available for review, but photographs of other constructions seemed more complex and perhaps came closer to fulfilling the artist's intentions. (Rose Fried, to May 22.)—A.N.

### Pierre Soulages

The first American show by this young Frenchman—young in years as well as reputation—is an artistic event of first importance, rivaling in impact and painterly attainments the superb Franz Kline show just across the way. Both these painters—with significant differences in method—seem well along the royal road to a new, absolute expression; both are making significant history in the drama of contemporary abstract painting and doing more than a little to alter its "look."

The comparison between them is inescapable; there is a similar employment of the immense, isolated calligraphic cipher, the same startling sim-

plicity. In both cases one has a sense that everything hinges on the emergence of one massive effect, one that is produced under forced draft as if for some reason the painter felt he must play his trump card with each painting. And then there are suggestions of oriental sources, despite the fact that Soulages's language of shape and texture is more processed and mechanical than Kline's.

There the resemblances cease. Soulages's canvases are much less immediate in sensation, consciously modified and mellowed by a patina of varnishes. His expression depends less exclusively on manipulation of gross pigment matter, and his paintings throw off strange, smoky reflections that suggest the hallucinating light of Rembrandt or the Seicento "tenebrosi." These effects deepen and enrich his piled up crosses, double crosses and zig-zags of black paint, giving his art a curious emotionality and a relationship to the grand art of the past. Yet these "pictorial" effects don't disqualify his modernity. There is something "existential" about the freedom and drama of his arrangements; they vividly imprint themselves on the mind with their rudimentary but eloquent, enigmatic ciphers. Soulages has charged Hartung's gentle calligraphy—his first inspiration—with energy and dramatic power. And he has given the methodology of abstract expressionism a new atmosphere and a tongue.

On the whole, the larger Soulages is, the better. The immense canvas, 4/3/54 (all paintings are identified by dates of completion) is a dense clot of bands of black paint, forming a pyramidal construction against a varnished, greenish ground—all very handsome, and a little mysterious. In the smaller format, the horizontal painting, 1/23/54, is a romantic and glamorous thing with its great slicks of blue and rectangular lozenges of fuliginous black and red-brown. With all his freedom and expressive handling, Soulages is never gross. He may, in fact, seem mannered to American taste. Yet his elegance and comparative restraint have their own lesson to impart. (Kootz, to May 15.)

—S.H.

## Too Many Cooks

The cat is out of the bag about what selectors selected what artists to make the first exhibition of the new collection backed by Mrs. Leopold Stokowski (see ART DIGEST, April 15 issue).

A. L. Chanin picked Reuben Tam and Yekta; H. W. Jansen picked Edward Dugmore and Philip Guston; James Johnson Sweeney picked Attilio Salemme and Jose Guerrero; James Thrall Soby picked William Congdon and Herbert Katzman; Hudson Walker picked Paul Mommer and Edward Chavez; Meyer Schapiro picked Robert deNiro and Larry Rivers, and Robert Goldwater picked Joan Mitchell and Al Leslie.

There are more than a few surprises connected with this listing and there is no need to make any further comment about that. The selectors were invited to buy one painting each from the work of two painters whose achievement they considered to be inadequately recognized, with the end in view of bucking up the artist with cash and moral support.

Two conditions controlled what the choices of the selectors were: price (though the top sum, around \$750, is a windfall for any artist whose work is not being collected), and a time element, since presumably some of the artists had work out of town, already sold, not for sale or unfinished, etc., at the moment.

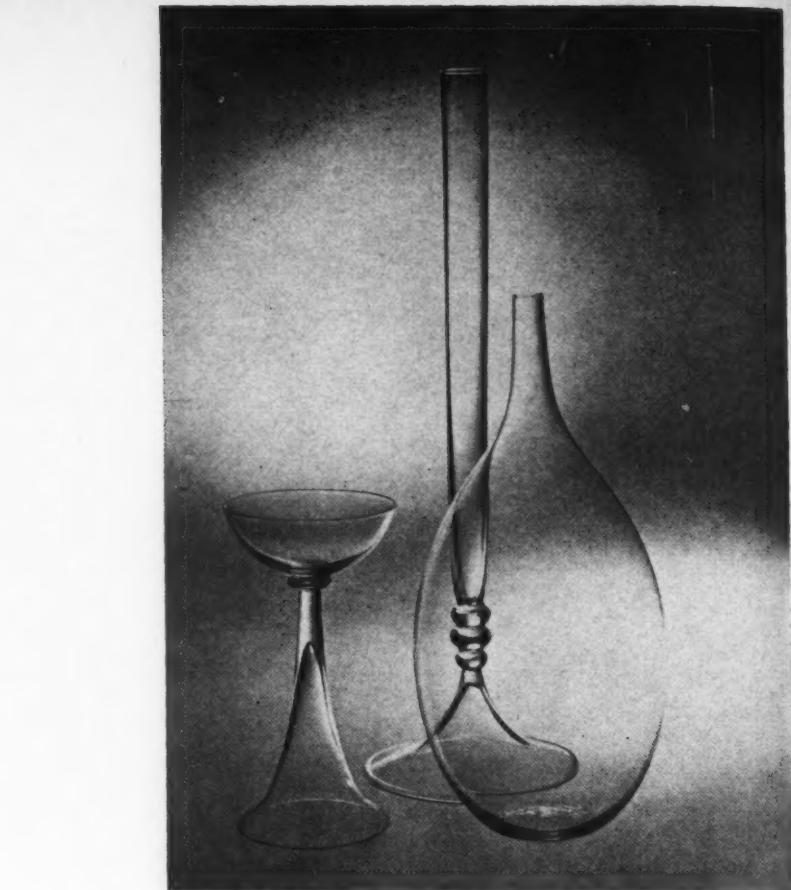
Invited primarily to help an artist, the selectors were actually participating in the formation of a potential major collection. A dilemma: would a selector prefer to help an artist by picking a second rate work, thereby not adding substantially to the stature of the collection, or would he neglect the artist whose work he believed in for the work of another artist who had a better painting ready at the time.

Is the selector's choice to be made entirely on an esthetic basis, or an altruistic one? By leaning toward altruism the selector opens himself to obvious criticism and virtually devalues the collection.

There is another control. Who picks the pickers? The first seven men asked to select work were chosen, I daresay 1—for their public acceptance as authorities of one sort or another in the arts, which would give an initial dignity and good public relations to the collection; 2—for their divergent points of view, which would result in a first showing that would give a broad look at today's painting.

The exhibition of the first 14 paintings then is like a little cross-section of what is being done—a glimpse at styles ranging from the slap-dash figurative work of Larry Rivers in THE BURIAL, the non-objective works of Philip Guston, Joan Mitchell and Edward Dugmore, a variation on a landscape by Reuben Tam, a seascape by Al Leslie to a group of semi-abstractions in between, including the rigid cut-out looking images of Attilio Salemme.

Some of the selectors, I'm sure, made their choices because they wanted to buy the best paintings they laid eyes on; others wanted to help an artist who was hard up, but on the whole their choices make an above-the-average show even if it makes no positive declaration about painting today.



Vases designed by Nils Landberg; produced by AB Orrefors, Glasbruk, Sweden.

"Too many cooks spoil the broth" applies to the formation of a collection, and in the future maybe we can hope to see what might happen if fewer selectors choose more pictures, and if different kinds of authorities are invited to make their picks. (Hunter College Playhouse Lobby, to May 15.)

—H.C.

## Two Artists

These two painters, holding a joint exhibition, employ a modern idiom, yet each in an individual rendering. Sonia Sardon's canvases display objective formalized expression. In many of her figure pieces an overspreading warmth of closely-valued reds enlivens the solidity of well-modeled forms. The inventiveness of MUSICAL is ably realized in the imagination of the composition. PROJECT FOR TAPESTRY with its vertical earth masses leading the eye to a distant spire and encircling mountains achieves a finely-ordered spatial design.

Bernard Kassoy's paintings vary between the free-flowing forms of NIGHTMARE and the realism of the figure in TEST. He employs many resources of opposite color to heighten the significance of his motives. The boldly projected head of a clown against an adumbrated circus background is an original conception of a familiar theme. ACROSS THE RIVER, No. 1 is a synthesis in abstract terms of a landscape scene. (ACA, to May 8.)—M.B.

## Leon Golub

The chaotic state of the world and its dismaying effect on human life is the

obvious theme of these canvases. Stark figures looming often from dark backgrounds with centrifugal impacts in their concentrated designs make an awesome realization of present and future in their vehement symbolism. Sharp contrasts of dark and light tones in some of the paintings, combined with frenetic gestures, impart a mysterious frightening content. Occasionally, the conception seems too amorphous for clarity of expression, as in the heaped up masses of impasto in Tweedledum and Tweedledee. Yet as a whole this debut exhibition presents powerful, imaginative work arbitrarily conforming to the artist's vision. (Artists', to May 20.)—M.B.

## Northern Design's Pure Line

For many years Scandinavian designers have influenced their American colleagues in the simplicity of their line and mode of construction, especially by their exhibits in the World's Fairs of 1934 and 1939. The current "Design in Scandinavia" exhibition now showing at the Brooklyn Museum will undoubtedly increase interest in the design work from Denmark, Finland, Norway and Sweden, who cooperated in forming the international exchange.

Sponsored in this country by the American Federation of Art, the show will tour for four years and will be seen by thousands of people in the nation's museums. It has already been exhibited in Richmond and Baltimore.

The catalogue says, "In an age of conflict it (the exhibition) bears optimistic witness to the strength of idealism."

Art Digest

tic endeavor and to the possibilities of international cooperation across political frontiers."

Many new names are added to such familiar designers as Georg Jensen, Finn Juhl, Waertsila and Orrefors. Although it is difficult to single out individuals in a show which contains more than 800 works, Denmark's Middelboe, whose printed linen has warmth and simplicity, stands out, as does Finland's Eva Brummer, who designed an unusual rug with an abstract pattern that is gay despite its somber colors. Also from Finland, Kaj Frank's glass bowls possess a singular purity of line, and Sigurd Persson's unadorned silverware from Sweden is among the finest we've seen.

The textiles were of particular interest. Coming from the Scandinavian countries one might expect to see a reflection in color of the northern scene, but the fabrics are made with a profusion of warm colors. Printed with primarily linear patterns, they do not give a feeling of oversimplification or of quiet, but the designs were obviously made for the home and daily use.

The furniture and lighting fixtures do not have the warmth or appeal that is contained in the glassware, textiles and ceramics. This aspect of design does not seem to have progressed as rapidly during recent years as that of other Scandinavian design.

The entire installation was designed by Danish architect Erik Herlow; his originality and clarity of exposition is one of the outstanding features of the show. The basic display units are glass cases supported on folding aluminum frames with formica panels which can be packed and shipped as a unit.

Museums in this country may find great value in studying the ingenious method of packaging and shipping an exhibition, for it solves many of the problems raised by circulating shows. (Brooklyn Museum, to May 16.)—J.M.

#### Yoram

His romantic oils of female figures and clowns contain a disquieting contradiction. At one moment the artist seems seriously caught up in the creative act while in the next he falls into facile decorativeness. Intuitively he creates powerfully functioning volumes in the spaces surrounding his figures, but as he works into these complexly knit forms he loses his inner eye and tends toward the ornamental. Yoram employs some of the stylistic distortions of Picasso but instead of capturing Picasso's tensions and emotionality, the distortions too often are only mechanical mannerisms. Yet in spite of this ambiguity several excellent paintings display Yoram's artistic sensibility. *PORTRAIT OF A YOUNG WOMAN*, executed with quiet grace, is the outstanding example in the show, while *FIVE CLOWNS*, the most ambitious, achieves a sound relationship of form and space. (Feigl, to May 5.)—A.N.

#### Dan Lutz

With conventional subjects — still-lifes, boating scenes, forest views, village churches, Lutz achieves unconventional results. For this, his virtuoso brushwork is largely responsible, offering an unusual brilliance of color, richness of surface, and glitter of light. The expressionist overtones suggested by this vig-

orous and agitated handling of paint, however, are belied by the fundamental objectivity and calm of the artist's viewpoint. Yet despite this discrepancy between form and feeling, these pictures are rewarding enough in purely visual terms, especially in such landscapes as *OVER THE HILL*, with its flickering, windswept torrents of blues and greens; or in *SAN MIGUEL BELLTOWER*, with its attractive contrast of staid architectural forms against the almost Soutinesque turmoil of the adjacent trees. (Milch, to May 15.)—R.R.

#### Frances Field

A first exhibition of fragile oils and more pastels, all tiny, by an artist who has made a switch from sculpture. All declare a tremulous, feminine sensibility. Pastels are handled, not originally, but effectively — for those who prefer the jewelled color and attenuated effect. They make innocent, pleasing decoration. (Martha Jackson, to May 15.)—S.H.

#### Gorman Powers

Powers in his first exhibition oscillates between expressionistic, elongated figures and powerful abstractions of sea and landscape. A lyrical romanticist, Powers invests his pictures with a poetic drama that narrowly escapes the pitfall of nostalgic sentimentality and allows them to emerge as vital interpretations of nature. Form and structure are a little weak in the figure paintings, but in the abstract versions such as *HEAVY SEA* and *BREAKING SEA* he masters this failing and organizes them into strong, well-realized compositions.

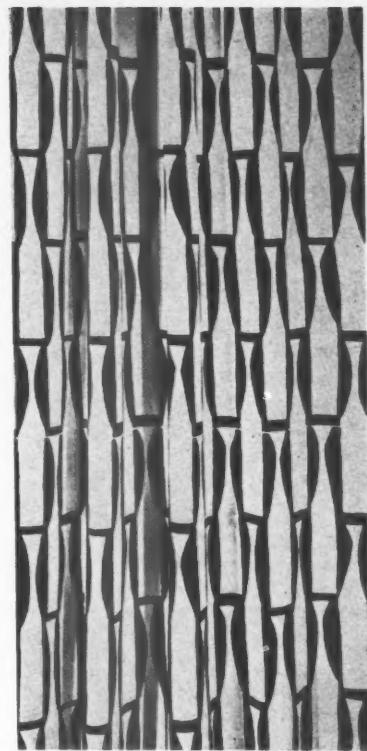
Included in the show are several wash drawings that are articulate and sensitive renditions. (Rehn, to May 15.)—A.N.

#### Marc Carter

Now that the hardy perennial of the circus is in full efflorescence, it is an appropriate gesture to hold an exhibition of paintings of its cherished performers, the clowns. Fortunately they are not presented in that outworn convention of the breaking heart beneath the painted face, but are shown as happily absorbed performers of their amusing roles. These paintings, in tempera applied with a palette knife, display richness of color and substance in the fantastic costumes. The familiar attitudes of these actors have been ably seized, such as their slouching walk and their confident air in bringing off their tricks. They are incorporated subtly in a periphery of circus atmosphere, the end of a parade wagon, the distant horse tent, the performing dog, the fascinated child toying with a balloon. Without explicit emphasis, they are enveloped in this atmosphere of the sawdust ring, rescued from absurdity by the congruity of their surroundings. (Wellons Gallery, to May 8.)—M.B.

#### Lou-Ray

Although her subjects remain traditional — primarily still-lifes, portraits, and landscapes, Lou-Ray's pictorial approach vacillates between romantic realism, as in the moody and dramatic portraits, and a more experimental vein, as in the ballet scenes, where the rhythms and colors of the dance movements become the impetus for a more abstractly organized pattern of flickering light and



Curtain material, hand-woven wool, designed and executed by Alice Lund, Sweden.

color. It is perhaps when a compromise between these two extremes is reached, as in several of the delicately agitated, greenish-blue landscapes, that Lou-Ray is at her best. (Rosenthal).—R.R.

#### Douglas Lockwood

Basically a mystic, Lockwood attempts to define the essence of natural phenomena. His dry-surfaced oils are painted on sombre grounds overlaid with myriads of small green, blue and white strokes. Although he succeeds in creating an aura of mystery in his landscape subjects, Lockwood loses formal definition in his finicky tendency to cover the surface with tiny strokes. (Willard, to May 22.)—D.A.

#### Stella Mertens

A first New York showing by a French artist in a new gallery which deals exclusively in French contemporary paintings and represents an impressive group apparently, among others, Tal Coat and Pignon. Despite the pleasant well-lighted setting and high praise from André Maurois in a catalogue introduction, Miss Mertens's paintings are only the palest echoes of the fashionable School of Paris palette and subjects from which they derive. Landscapes of picturesque provincial French streets, flat figures and portraits, and still-life — all loaded with luscious pigment and hot, glowing colors à la Bonnard — the paintings establish no very distinct painting personality. Some of their languorous charm is obviated by the artist's habit of sectioning off her canvases in tiny, irregular shapes. The mosaic of color areas has an uncanny resemblance, in the landscapes particularly, to numbered-paint-kit exercises. (Galerie de Braux, to May 15.)—S.H.

### William King

One of the delights these thoroughly attractive sculptures offer is their ingenious use of materials—tin, brass, mahogany, wire—painted and natural. Another is the comparable freedom with which the artist finds a subject in the most commonplace events—a screeching, red-faced baby; a match of tennis doubles; a pair of boxers; a lady in a beach-chair. And still another is the plastic authority these works exert with their firm and knotty forms; their angular contours; their richly colored and textured surfaces. The parallels to American folk-art are undeniable, especially in the artist's biting grasp of individual personalities (as in *TERRY AND BOB*) and down-to-earth situations, or in the whittled and hewed quality of his carvings. Yet King's ingenuousness, of course, is highly sophisticated, and both demands and rewards the spectator's keenest and wittiest attentions. (Alan, to May 15.)—R.R.

### Perdalma Group

Among paintings by seven younger artists I found only Leonard Brenner's cold constructivist canvases to be completely resolved. Most of the other painters represented are still in pursuit of their style and it shows in their work. Promising oils by Edwin Keiffer, Ara Klausner, Eugene Powell and Stanley Boxer rescue this show from amateur regions, placing it more properly at a student level. (Perdalma.)—D.A.

### Lev-Landau

The squalor of back alleys, tumbledown shacks and tenement scenes is seen through a rainbow-colored lense which shatters surfaces into vivid multicolored squares and bathes the canvas in a pink or yellow glow. However, it is a tawdry brightness of color; even the landscapes appear to be illuminated by the same neon lights which bathe the city inhabitants in sickly light. Imaginative composition, the use of multiple perspective and upturned planes, and a pervasive sentimentality further characterize the work of this naturalist painter. (A.C.A., to May 19.)—M.S.

### Wyn Chamberlain

With a realist technique which displays a thorough academic training, Chamberlain creates a fanciful world haunted by the phantoms of traditional religious and classical symbols. The gulf between the objective world as recorded by his meticulous tempera brushwork and his dreamworld is bridged by his chalky, moonlit palette, by the bizarre distortions of his figures, and by his floating, irrational spaces. *BUCOLIC*, with its remote, icy-green vision of Botticellosque nymphs and shepherds is typical of his work, as is *GREEN WORLD*, another leprechaunish forest idyll. In *VISION ON THE SHORE*, a Christian theme is interpreted most personally; here, figures on a beach are eerily transformed into an hallucinatory vision of the Crucifixion. If at times the artist's imagination is not wholly persuasive, his pictures are invariably intriguing. (Hewitt, to May 21.)—R.R.

### Allan Kaprow

This ardent young expressionist depends on a high-keyed palette to convey the excitement he feels about landscape. Fierce reds, yellows and oranges fill his

tangled forest vistas. His brushing is rapid, and often suggests that the artist obeys his first impulse for better or for worse. In large oils, Kaprow sometimes fails to organize color and form. His slender trees have a rubbery flexibility which is disturbing. But in a pastel-and-gouache forest scene, he fully conveys the intense, animistic image he seems to be involved with in the larger paintings. (Hansa)—D.A.

### Arnold Singer

Using bold, flat shapes and bright color, Singer creates still-lifes and landscapes which recall certain of the more reposed fauvist painters. At times Singer's innocence—oversimplification of natural shapes and simple combinations of ingratiating color—is too salient, too close to primitive painting to be impressive. But his black-and-white lithos are consistently strong, with excellent studies of heads and nudes. (Hansa.)

—D.A.

### Paul Ortlip

Following the lesson of his master, Reginald March, Ortlip presents here a series of on-the-spot studies of Palisades Amusement Park. Unlike March, however, there are no traces of the sordid and the lowbrow, but rather a breezy and fresh record of the colorful bee-hive of rides, flags, and people in motion. In general, the effectiveness of these pictures depends on the interest of the scene he chooses, as in the gaudy surfeit of *CAROUSEL*, or the expansive night view looking away from the park to the lights of Manhattan. (Great Northern Hotel.)—R.R.

### George Ratkai

Ratkai has become increasingly abstract in form and romantic in concept. These paintings—mostly of human figures—are bathed in theatrical light, and incorporate the hot hues of circus fixtures and the glow of oriental miniatures. Ratkai still clings to the traditional figure-ground formula which is sometimes incongruous in relation to the abstracted figures. But in a few cases (*THE ALTAR BOYS*, *NUNS IN THE WIND* and *ORIENTAL DANCER*), he succeeds in integrating and suggesting complex space. (Babcock, to May 8.)

—D.A.

### Alfred Van Loen

Linoleum block cuts of dancers, these 12 prints confirm the young sculptor's delight in the dance, but depend largely on an effect achieved by what amounts to a gimmick—the endless line. The internal movement which results in largely without pattern and even grace.

Five small terra-cotta studies continue the dance theme, but it remains for his one large work, *Dancing Angel*, shown at the recent Pennsylvania Academy annual, which combines form and movement in a handsome stylization, to give a proper estimate of a growing talent. (Rosenthal.)—S.T.

### Correction

The Philadelphia Print Club sold \$10,000 worth of fine prints last year, not 10,000 prints as reported in the April 15 issue.



Anonymous: "Women in White Dress". (c. 1830.) At Downtown Gallery

### James N. Rosenberg

Noted chiefly as a painter in oils who has work in more than 30 museums, James N. Rosenberg is having a show of a large group of landscapes done within the last year in the medium of wax crayon on paper.

Fallen into disuse in modern times, the wax crayon, nevertheless, as used by Rosenberg poses the possibility of a revival of the material for creative work. He achieves striking and unusual effects with variously different papers, both in color and texture.

His pictures are a reflection of the changing seasons—the bleakness of a cold day with the silhouettes of trees against a wintry mantle, the sunlit spaces of spring and blossoming, the forbidding darkness of a storm at night.

A draftsman of no mean aptitude, Rosenberg has also exploited the full range of what can be done with the crayon coloristically, and in so doing has produced a show that has much charm and many felicities. (Galerie St. Etienne, to May 15.)—V.C.

**BENNETT BRADBURY:** A show of marine paintings, brushed with clear outdoor colors, which translate the various effects of light upon sea and rocks into pleasant recalls of nature. (Grand Central, to May 8.)—S.F.

Robert Henri: "Cori and the Kitten"



Art Digest

# On the Material Side

by Ralph Mayer

The addition of some of the essential oils with which artists delay the drying of their paints between working periods, has been known to cause serious interference with normal drying reactions, but more thorough investigation will have to be made to determine just how much damage this does under the average conditions of easel painting. The general consensus is that the most durable paints of any type are those which go through their drying process in a normally prompt manner.

Departure from normal conditions or the simple time-tested rules of application can also lead to defects other than cleavage, such as ordinary cracking (the division of a paint layer into areas bounded by sharp, fine lines of separation) and fissures in which the separation of the "islands" of paint are wide and ragged, exposing the underpainting or ground. The addition of inherently bad materials can be one of the several causes of these defects, also overpainting of high oil-absorption colors—which have greater shrinkage—with less distensible low-absorption colors. But these types of cracking, sometimes called "age cracks", are not necessarily accompanied by absence of adhesion.

The immediate cause of cleavage is commonly pressure by accidental contacts. A canvas that gets a dent

from some object leaning against it, or receives a blow, or suffers from careless fingers during transportation, or is scraped by the hammer while wedges are being tightened may, if well-painted, survive with no more damage than a slight dent or bump that can be easily flattened. However, when its adhesion is near the borderline of security, the paint is likely to flake off under pressure. Many painters know the value of a protective sheet of cardboard.

Besides the absence of any adherent or "gluey" property of the paint itself, permanent adhesion can be weakened for want of two other attributes of a normal oil painting. Both have a direct bearing on the drying reactions of the oil, and have been part of the oil-painting rules as far back as they are recorded.

One of these is the presence of a degree of close, almost microscopic granular roughness of surface in the ground or underpainting, known to painters as tooth. Tooth assists the bottom surface of the paint layer to grip its base securely while it is undergoing its setting and hardening, causing it to stay in one place while a considerable degree of contraction and shrinking occurs. A coarse brushstroke texture of ridges and furrows in undercoats does not necessarily supply tooth; such surfaces can be just as slick as level

ones, and paint can separate from them cleanly. The experienced painter does not apply fresh paint over slick and glossy surfaces, but gives them tooth by scraping, rubbing with pumice, etc.

The other aid to the permanent adhesion or anchorage of oil films is a small degree of absorbency in the ground; for the sake of clarity I should say a very slight degree of absorbency in what is ordinarily called a non-absorbent ground. The definitely absorbent surfaces, such as insufficiently sized gesso and the "semi-absorbent" canvases of the shops will draw too much oil out of the paints and leave the pigment particles insufficiently bound, thus inviting another type of defect. A good oil ground has just enough absorbency to give a semblance of penetration of paint into the surface.

The best quality regular, ready-made canvas has these properties to the correct degree, and so has the home-made canvas prepared by applying a thin glue-size to close-woven, stout linen and giving it one or two coats of white lead plus three fluid ounces of turpentine to the pound.

As the experienced painter knows, these two ground properties are doubly important, as they also create the right surface to take the colors from the brush and allow free manipulation of the paint.

## Feininger continued from page 9

"followed around for years by this Caligari" until finally about a decade ago he saw the film for the first time in a special screening at the Museum of Modern Art. But his significant paintings, even at the end of World War I, are based upon a breaking into planes rather than the bending of forms characteristic of Caligari; the true parallels must be sought among the Bruecke painters.

In the second decade of the century Feininger, in his 40s, arrived at the fully mature style which with modest changes has persisted into the present. As in *Lehnstedt*, the forms are assimilated into delicately graduated planes arranged often as if seen through a prism. There are no lines, only the intersections of planes which often become so complex as to suggest the "infinity of planes" which Oskar Kokoschka in a symposium last year said "is the uniqueness of Feininger, and makes him the greatest of modern landscape painters." *Lehnstedt* is delicately nuanced within a limited tonal range of tans, light reds and greens, and spiced with a sensitive spotting of the blacks of the windows. It has the ease and grace of a picture which in the artist's words "painted itself".

Feininger's reordering of the world in terms of planes certainly owes some stimulus to the cubists whose work he saw first during a visit to Paris in 1911. But the quality of his planar arrangement and more particularly his modes of juxtaposition are alien to the work of the Parisians. Closer perhaps to Feininger than the cubist treatment of solids is the delicate atmospheric shimmer which we find in the paintings of Picasso in 1910-1911. But cubist luminosity is rational in nature, while that of Feininger is bound to a mystique and conceived in a mood of reverie. Later, though he exhibited with Marc, Klee and Kandinsky in the Blue Rider group of 1913 and worked with the latter two as a teacher in the Bauhaus, Feininger's style progressed essentially as an interior development, unresponsive to the more radical inventions being realized around him.

In the 20s Feininger's art underwent slight modifications as the highly fractured character of the earlier images gave way to arrangements like *The Blue Cloud* (see illustration, page 9). Here the larger expanses of the planes create a restful solitude. Tiny figures peer out over the ocean,

lost in an interior loneliness like the dreamers of Caspar David Friedrich, that German artist with whom Feininger shares the most affinities. The cloud is a gigantic architectural arrangement seemingly of the same density as the near and distant shorelines which it dwarfs. After Feininger's return to this country in 1936, his powerful planes tended to dissolve in favor of a surface texture of tender atmospheric suggestion.

A man of simple but exceedingly refined tastes, Feininger, now 82 years old, lives in a comfortable midtown apartment which serves also as his studio. On the walls are works by his friends past and present, among them Klee and Tobey, and about the house other reminders of the work of his sons, Andreas and Lux; Andreas is the well-known Life photographer and Lux, a painter of ships and locomotives, like his father, teaches painting at Harvard. Now engaged in editing their lengthy correspondence, his wife Julia stands as a buffer between the artist and practical trivialities of everyday life and makes possible that powerful concentration upon essentials that is at the core of Feininger's art.

## Caravaggio *continued from page 12*

Caravaggio was always a violent individualist. He was, in fact, the archetype of the proper concept of the temperamental artist. He stressed painting directly from nature and insisted that he was self-taught, neither of which was completely true, but which further demonstrates that he had a peculiarly "modern" philosophy of art. His first interests were in

still-life and genre painting, and although his later paintings are mostly of religious subjects, common people were often cast in the leading roles. Such a practice was shocking in his day.

Perhaps his greatest talent was his flair for all that was dramatic; this he accentuated by the use of strong contrasts of light and shade.

Many of Caravaggio's contemporaries used his spot light effects and came to be known as the "Tenebrosi," or the light and dark, painters.

Caravaggio had no students; nevertheless, he exerted a powerful influence upon other artists in the period 1600-1620. Works by some of the most illustrious names in European painting, such as Rubens, Velasquez, Ribera and Vermeer show indebtedness to his style. Even Rembrandt owed much to Caravaggio. Stemming from the followers of Caravaggio, there has been an unbroken tradition in European art of still-life and genre painting, continuous to the present day.

Caravaggio was greatly admired through most of the 17th century, but during the 18th and 19th centuries his reputation suffered a great decline. This was largely due to three important factors: first, there was an ever increasing interest in earlier phases of Italian art which culminated in the Pre-Raphaelite movement of the 19th century; second, the rise of realism in art which claimed that the artist should have no teachers except nature and life itself. This lessened the interest in former masters including Caravaggio who, ironically, was among the first to formulate this theory of art; third, during the intensely moralistic 19th century Caravaggio was better known for his unconventional behavior than as one of the great innovators of European art.

Dr. Sherman Lee first conceived the idea of having an exhibition of Caravaggio and his followers at Seattle while he was associate director in 1951, but the project was not brought to fulfillment until this spring. The other painters included in this exhibition are Cambiaso, Castello, Cavallino, Cotan, Crespi, Elsheimer, Feti, Guercino, Honthorst, Manfredi, Rubens, Stomer, Strozzi, Terbrugghen, Tournier, Velasquez, and Zurbaran.

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## The Produce Exchange *continued from page 11*

Contemporary opinions of the building were divided. The New York Tribune for Sunday, March 11, 1883, spoke of ". . . its unrelieved redness—a mass of brick trimmed with still redder tile, a sort of incarnation of sumach . . ." and describes it as ". . . a squat English adaptation of Venetian Roman-Gothic." The Churchman, for September 8 of the same year, approves of ". . . the monotone of warm, restful color, the masterly treatment of wall spaces and window openings . . ." and goes so far as to name it ". . . the boldest . . . design in the city."

The solid masonry exterior suggests nothing of the most important aspect of the building from the viewpoint of architectural history: the metal framed interior court, the Exchange trading hall, which is the first instance when new iron cage construction was used in New York. Post claimed that the execution of his design was simultaneous with Jenney's Home Insurance Building, built in Chicago in 1884-85, usually credited as the first to employ skyscraper construction, and that only the existing laws of New York at that date, which required masonry exterior walls, kept him from using metal skeleton construction for the whole building. This huge trading hall, 215 feet long by 134 feet wide, is 60 feet high at the center and has a skylight ceiling that measures 44 by 167 feet. Cast iron columns and wrought iron girders spanning 40 to 60 feet form the metal cage that supports four heavy fireproof storeys.

The interiors are a memorial to the taste of our grandfathers. Heavy, dark, formal, massive in scale, some of them have been preserved intact. The northeast corner of the Ex-

change floor is divided into two storeys containing the executive offices, an arbitration room and a board of managers' room. In a reception room, covering one whole wall, is a gigantic, gold-framed painting of the laying of the cornerstone, signed and dated Carl J. Becker, 1885. Equally meticulous attention has been given to the faces of the Exchange members—obviously done from formal photographs—and to their hats and watch chains, creating a realism so startling, so without the softening effects of chiaroscuro, perspective or implied motion, so totally, irrevocably and wonderfully artificial and expressive of its time that one hopes it will find an honored place in the new quarters of the Exchange.

All of the special chambers are furnished with the original solid desks and chairs of cherry wood and black leather, a polished brass spittoon at every desk, and bronze hanging lamps with glass globes suspended from plain or frescoed ceilings. Table and chair legs are intricately and clumsily turned, carved without beauty, the whole marked by that singular strength and gracelessness that bespoke power, importance and luxury in the Victorian age. And yet it is impressive, in the way that gloomy Jacobean and Burgundian interiors are impressive, and nostalgic, in its perfectly preserved presentation of a moment in time, a phase of American taste. There are plans for a museum where records and examples from the old Exchange building will be kept, but no collection of displaced articles will ever convey as effectively as the building does now, while it still stands, so much of the spirit of the social, economic and esthetic history of the late 19th century.

## London *continued from page 13*

have excited his contemporaries. He has written politely about Picasso, but as one inhabiting a distinct region into which John himself has never cared to wander. The source of inspiration in contemporary British art has been mainly French: Walter Sickert, for instance, derived much from Degas. But Augustus John, it is evident, was brought up on the old masters. In his early work there is sometimes a lingering fragrance of the English Pre-Raphaelites; but more strongly of Botticelli and Piero della Francesca.

What makes him so unusual in the modern context is an idealism clearly apparent in the figure compositions and drawings. He does not give us the realities of peasant life but poses a model with statuesque formality against the rocks and sea. Much has

been made of his "bohemian" wanderings among gypsies (his interest in their language and life is well known), but from the pictorial result anything sordid is refined away.

If there is one quality that has disappeared from modern art in general, it is idealism in this sense; and his illustrious exception stands out all the more. The merit of John's non-portrait figures is the beauty of an ideal type, and the dignity which goes with it. The drawings which just occasionally become too soft and voluptuous have at their best an exquisite refinement. The 450 works by John assembled at Burlington House may leave unsatisfied those who look for the intensifications of color and form that are typically "modern", but they affirm a mastery derived from the masters.

May 1, 1954



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Who's News  
continued from page 2

Blaustein of New York and Jack Zajac of California, awarded by the American Academy in Rome . . . purchase awards at the Fourth Mid-America Annual, Kansas City, to Robert Bailey, Nancy Fisk, Harland Goudie, Lois Frederick, Mildred Welsh Hammond, Ralph W. Haskell, Oscar Larmer and Henriette Mueller . . . First prize at N. Y.'s Pen and Brush spring annual to Jean Watson, second to Grace Treadwell . . . A total of \$10,000 in prizes and four gold medals were awarded at the 129th Annual Exhibition of the National Academy of Design, which will close at the Academy Galleries April 25. Top winners were William Thor and John Carroll, \$1,500 awards; Andrew Winter, \$1,200; Edward Betts and Morton Roberts, \$750 awards; Louis Boss and Thomas Yerxa, \$500; Fletcher Martin and Paul Wescott, \$400; Paul Zimmerman and Henry Kreis, \$300; Reynold H. Weidenaar and Emil J. Kosa, Jr., \$250; Richard John Bove, Ramon Bermudez and Albino Cavallito, \$200; Prentiss Taylor, \$150; Jerri Ricci \$125; Keith Finch, Jules Kirschbaum, Benton Spruance and Hardie Gramatky, \$100 awards . . . Main prize-winners in painting at the 53rd Spring Annual of Painting and Sculpture at the Delgado Museum of Art, New Orleans, were David Le Doux, \$500; Howard W. Jones, \$200; William L. Moreland, \$100. Prizes in sculpture went to Charles T. Williams, \$500; and Charles Umlauf, \$150 . . . sculptress Minna Harkavy won first prize of \$100 at the Caravan Gallery Silver Jubilee; second prize of \$50 went to Fanny Login, amateur painter. Jury for the Caravan show was Adolf Dehn, Jan Doubrava and ART DIGEST publisher, Jonathan Marshall, who gave third prize of \$25 to Sylvia Bernstein.

Mrs. John D. Rockefeller 3rd will head an international council composed of 100 community leaders from all parts of the country to help carry out the Museum of Modern Art's international exhibitions program. The program, inaugurated last year under the direction of Porter McCray, circulates exhibitions of American painting, sculpture, architecture, design and photography abroad and organizes exhibitions of art from abroad for circulation in this country.

"Local Painter of the Year," an honor bestowed by the San Antonio Art League, Tex., has been given to painter Cecil Casebier who will also get a one-man show at the Witte Museum . . . a miniature portrait of President Dwight Eisenhower has been completed by Alexandrina R. Harris for the collection of miniature portraits of U. S. presidents at the Butler Art Institute, Youngstown, Ohio . . . three new trustees at the Metropolitan Museum of Art are Dorothy Shaver, Walter S. Gifford and Henry S. Morgan.

#### Correction

In the April 15 issue we should have credited Time Magazine instead of Life Magazine for supplying the color plate for our cover.

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**Mexico** continued from page 7

tions concerning the origin of culture—and of man himself—in the Western Hemisphere.

At no time, at least in modern Mexican history, have the world-famed old stones been seen to greater advantage than in their present settings against earth-toned and olive green backgrounds. At the entrance to the pre-Hispanic Gallery reclines the celebrated Chac-Mool, Mayan fire god—found by Dr. Auguste LePlongeon in the later part of the 19th century at Chichen-Itza—subtle lighting effects intensifying his enigmatic stare. Nearby is Xochipilli, god of love. The huge grinning jaguar that officially functioned as a receptacle for the blood of human sacrifices, seems to convey with fresh emphasis, the terrifying implications of Aztec ritual. On the walls of the pre-Hispanic Gallery are full-sized color reproductions of ancient frescoes. The most striking of the ancient murals is the Frieze of the Musicians, copied by Augustin Villaga from the walls of Bonampak—a work unrivaled for its harmonious group rhythm and the decorative quality of its stylized figures.

The Hispanic-Mexican collections occupy several galleries. The entire display indicates that the esthetic and ritual forms of European origin took on a new and richer mood when transplanted to the American continent. Throughout the distinguished baroque and churrigueresque material, the original Spanish design is invariably glorified by the colorful and bold expression of the native artist inspired by a superb autochthonous art, an opulent nature and the vast horizons of the New World.

The main sala with its impressively installed altarpiece from the chapel of San Jose del Noviciado of Tepozotlan, dating from 1678, provides perhaps the exhibit's most striking example of indigenous assimilation of Spanish art forms. This splendid *retablo* of carved and gilded cedar with five niches, each holding a sculptured and vividly polychroned angel, and a central niche for St. Joseph and the Divine Infant, is typical of the fantasy and detail of the churrigueresque style—often called Mexican ultrabaroque—that flourished in the final decades of the 17th to the end of the 18th centuries. The glorifying native touch is seen also in the pair of archangels from the Metropolitan Cathedral that stand guard on either side of the altarpiece. Of sculptured and polychromed wood, their brilliantly colored tunics etched in gold, are exquisite examples of the *estofada* or quilting process that imitates the rich textures of silk and velvet.

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Designed as a compromise between the massive Gothic and the florid baroque is the style which developed into the perfect medium for the fusion of native and Spanish attitudes originated by the architect Don Jose de Churriguera of Salamanca. It became, in the hands of the Mexican artisan, an expression of such delirious exuberance that it surpassed the most extreme models produced in Spain during the same period.

The emphasis in the Hispanic-Mexican gallery is on the feeling of the native craftsman for his own environment and tradition. More particularly, the collections and the architectural photographs highlight his skill and his prodigious performance. One naturally asks: How was it possible to enlist the creative energy of the indigenous artisan in the program of feverish construction during the 16th century, so soon after his own splendid monuments had been mutilated or destroyed? An explanation that appears to correspond to the historic facts was given to us recently by Dr. Daniel Rubin de la Borbolla, anthropologist and director of the National Museum of Popular Arts.

The Mexican savant explained that the Indian leaped to the adventure of new forms of construction not only for himself, but also as a symbol of a religious-political ceremonial that would reintegrate him to the community and restore him as a social personality in the new order.

But the collection reflects the civil as well as the religious life of 18th century Mexico. In addition to the enormous Murillo-inspired paintings depicting episodes in the stories of the Madonna and of the Saints, there are a number of brilliant portraits of noblemen and their ladies and a series of pictures that portray the daily life of the period. One of the most important works on display is the sensitive full-length portrait of Doña María Guadalupe Ramírez, painted by her famous husband, Francisco Eduardo Tresguerras, artist, architect and patriot of Celaya, who is regarded by many as the last great figure in Mexican art until the dawn, in the 1920's, of the contemporary mural movement.

One of the most original of the larger secular canvases is an equestrian portrait of Conde de Galvez, painted by the friar, Pablo de Jesus in 1790. The only solidly painted surfaces in the picture appear in the Conde's face, his gauntlets and his plumed tricorn hat. The mount and the costume are delineated in white scroll work of a lace-like effect.

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population of 27 millions, Mexico ranks third—after China and Japan—in the production of manual arts. Qualitatively, the national position is probably first. At least, Mexican popular arts are on a par with those of her numerically superior rivals.

Like all the divisions of the exhibitions, the popular arts are presented with strict regard to historical sequence and ethnologic origin. Textiles and embroidery as exemplified in regional costumes greet the visitor's entrance. One of the most colorful groups of the popular arts exhibit is composed of lacquer work from Uruapan—trays, little chests and *jicaras*. Some of the *jicaras*, or gourd cups, have the exact shape of Chinese porcelain bowls and suggest an ancient Chinese origin in their glowing vermilion as well as in their decorative motifs.

The section devoted to Mexican toys reveals the Mexican craftsman in his most imaginative mood and shows his rare ability to create beauty and provide interest with the utmost economy of means. With a handful of clay or a few inches of copper wire he reproduces an entire *mariachi* orchestra of *calaveras* of the type sold in the markets of Altiplanicie on the Day of the Dead. Piñatas, bulging with gifts and surprises, hang from the gallery ceilings. There are vivid paper rosters, black *toros* sporting gilded horns and big pink bows, and a variety of other familiar forms, while against the walls lean a colossal Judas and a giant papier mache skeleton. The latter serves not only to remind one of the fact that death seldom takes a holiday in Mexico but to reflect the stoicism and the profound realism of the Mexican people who face death frankly and incorporate death into their daily life, even endowing him with attractive social qualities and the ability to perform a lively *fandango* on festive occasions.

In many cases, the craft displays invade and overlap the field of the fine arts. The *nacimientos*, radiant incense burners and candelabra of polychromed and varnished barro, combine the art of the painter and the sculptor in an esthetic that the most famed Parisian surrealist might envy. An amusing ceramic group is composed of mermaid jars from Coyopec. The bulky tails of the sirens serve as spouts for refreshing beverages.

On the three upper floors of Belles Artes devoted to contemporary and modern painting and prints, elements common to all the main divisions of Mexican art history emerge in every section. These are monumentality; a concern with the epic and the symphonic organization of material as opposed to the fragmentary and the *precieux*; and above all, with social function.

Art for living purposes appears to be a basic factor in establishing the continuity of the Mexican art tradition. Art of social function, in fact, dominates the whole interior of the *Palacio*. On the walls are powerful murals of the three great Revolutionary painters—Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros, each in his own way interpreting the hope of the Mexican people for national renovation or the striving of humanity for a better world with brotherhood, justice and freedom.

But in the contemporary and 19th century picture galleries, gifted artists present, with intensely individualistic approach, a vista that suggests the many aspects of the Mexican landscape itself. Some of the esthetic attitudes evoke the sensuous imagery of semi-tropical nature; others, the snow-capped summits of slumbering volcanoes. Still others, the flat salty marshes of the coastal regions or the windswept plateaus of the central highlands that plunge into the humid jungles of Chiapas or Tabasco. The differences in the Mexican scene are no less marked than those that exist, for example, between the vast, geologically-inspired *paisajes* of Dr. Atl, the compassionate mysticism of Manuel Rodriguez

Lozano, the human sympathy of Carlos Orozco Romero overlaid with metaphysical nuance. These differences are further reflected in the incisive portraiture of Raul Anguiano, the sculptural simplifications of Ricardo Martinez, the joy conveyed in vivid color harmonies by Maria Izquierdo. They are brilliantly registered in the pageantry of native life portrayed by Jean Charlot, Fernando Leal and Miguel Covarrubias; in the brooding monumental forms of Xavier Guerrero, the recaptured Indian fantasy of Jose Chavez Morado, the imaginative concepts of Juan Soriano and in the lyricism of Jesus Guerrero Galvan.

The "Big Three" and Rufino Tamayo all occupy large separate galleries. The last dominates the second floor with his huge canvas murals. These murals and most of Tamayo's recent painting, indicate that non-objectivity may fit within the Mexican frame of functional emphasis when applied to architectural decor. Another social purpose may be inherent—consciously or otherwise—in Tamayo's later compositions as well as in those of the veteran painter, Carlos Merida. Like a few other Mexican artists who have embraced the abstractionism first sponsored by the School of Paris, Tamayo and

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Merida may seek, conceivably, to counterbalance what they regard as an outmoded idealism or a sterile realism. The issue is controversial and logically, no one has a right to object. From the very start, controversy has nourished Mexican art of every esthetic ancestry and alignment.

However, while the epic creations of the three giants of Mexican Renaissance still serve to interpret the spiritual and material needs of the people at large, one may safely assume that Mexico's socially motivated art will continue to command the national esteem from which its enormous world prestige was originally derived. Unquestionably, too, this same social content will continue to reinforce the thesis that we reach the universal through the authentically racial. Today, human problems and human aims are about the same everywhere on earth.

Meanwhile, the superb exhibition provided by the Mexican Government, functions effectively for hemispheric unity. It comes as a timely affirmation and in convincing promise of the fulfillment of New World hopes. For while Mexican art is identified with its soil and with its own ethnologic and historic background, it is, on a larger plane, inextricably related to the origin and development of an American continental culture.

Alma Reed introduced most of the well-known Mexican painters to the U. S. She is the biographer of Jose Clemente Orozco, concerning whom she is bringing out a second book soon to be published under the auspices of the Mexican government. The above essay first appeared in the San Francisco Art Association Bulletin and is reprinted here with permission.

Miss Reed organized the current showing of Mexican art at the Carnegie Endowment International Center at the United Nations Plaza. The exhibition is being held in conjunction with the Town Hall series "Mexico—A Portrait of Progress." She organized the show on behalf of the Mexican Government Department of Tourism under the direction of Gustavo Ortiz Herman. It includes works loaned from local collections by Orozco, Rivera, Siqueiros and Tamayo and features pictures in new synthetic materials by Jose Gutierrez.

## Sam Spanier

An authentic expressionist, Spanier offers powerful close-ups of monsters of the inner eye. He is a haptic visionary, calling up the distorted, vaguely human shapes of nightmare. Large-headed, spindle-legged, his heroes trundle through dark regions, searching hopelessly for horizons. (They are all confined in narrow planes, brought startlingly close to the spectator.) Despite overtones of *l'art brut*, these paintings are singularly expressive; specific in the states of mind they reflect. The turmoil of *The Silent One*, the nostalgia of *The Night Dreamer*, the poignance of *Duality* (two compressed figures in red and black staring out of the picture) mark Spanier's unusual ability to override the limitations of psychological art. (Urban.) —D.A.

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May 12, 10:45 A.M. & 1:45 P.M. Parke-Bernet Galleries. A sale of furniture & appointments of "Walhall" on the premises at Riverside, Conn., from the estate of the late Valeria Knapp Langlois Bonham. Exhibition from May 10 & 11 at 10 A.M. through 5 P.M.

May 13, 14 & 15, 1:45 P.M. Parke-Bernet Galleries. A sale of rare 12th and 13th century furniture, notable early American paintings & drawings, English porcelains and other property from the collection of the late Mr. and Mrs. Luke Vincent Lockwood. Among the early American paintings & drawings are a superb double portrait of Benjamin Laming & Eleanor Ridgely Laming by Charles William Peale; two likenesses of George Washington by the same artist and two elegant pastels of two Boston ladies by Copley. Exhibition from May 8.

May 18, 19 and 20, 1:45 P.M. Parke-Bernet Galleries. A sale of 1st editions, art reference books, autographs of the presidents, Napoleon, his family and marshals, from the property of the libraries of Phoenix Ingraham and the late Justice Phoenix Ingraham. Exhibition from May 9.

May 19, 1:45 P.M. Parke-Bernet Galleries. A sale of Oriental art from an Eastern art museum & other owners, including Ch'ing & other Chinese porcelains; jades & other precious mineral carvings. Exhibition from May 15.

### Bucks County Show

F. Newlin Price, who formerly operated the Ferargil Galleries in New York, is showing a group of paintings from his private collection at the Playhouse Galleries, New Hope, Pa., through May 14. Among the works exhibited in the present show are Albert Ryder's Evening Glow, a portrait by John Sargent, Twachtman's Parc Montsours, a Elshemius landscape and pictures by Bellows, Arthur B. Davies and others.



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13TH ANNUAL LOUISIANA STATE ART EXHIBITION. Sept. 12-Oct. 10. Open to artists living in Louisiana. Media: painting, graphics, sculpture, ceramics. Entry fee, none. Jury. Prizes. Entry blanks and entries due Sept. 1. Write to Jay R. Brouard, Director Louisiana Art Commission, Old State Capitol, Baton Rouge, Louisiana.

### Sacramento, California

NORTHERN CALIFORNIA ARTS 7TH ANNUAL GRAPHIC AND DECORATIVE ARTS EXHIBIT. July 1-30. Open to artists of the Central Valleys and Mother Lode. Media: prints, drawings, weaving, pottery, small sculpture, metal work. No entry fee. Jury. Awards. Entry blanks and entries due June 17-18. Write Alicia Hook, California State Library, Sacramento 9, Calif.

### Detroit, Michigan

8TH ANNUAL MICHIGAN WATER COLOR EXHIBITION. May 31-June 12. Open to native and resident artists of Michigan. Jury. Write Elizabeth Bates, 1421 Delaware Ave., Detroit 6, Mich.

### Norwalk, Connecticut

5TH ANNUAL NEW ENGLAND EXHIBITION OF THE SILVERMINE GUILD OF ARTISTS, INC. June 6-July 4. Open to artists born or resident in New England. Media: oil, water color, casein, pastel, sculpture. Entry fee \$3. Entries due May 15, 16, 17, 1:00-6:00 P.M. Jury. Prizes. Write The Silvermine Guild of Artists, Inc., Silvermine, Norwalk, Conn.

### Cloudcroft, New Mexico

SOUTHWEST ANNUAL EXHIBITION. June 9-July 24. Medium: oil. Entry fee \$3. Entry blanks due June 1. Entries due June 7. Write LaVona Norman, director, Cloudcroft Art Colony, Cloudcroft, N. M.

### Newport, Rhode Island

43RD ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-25. Media: oil, water color, pastel, drawing, print, small sculpture. Entry fee \$2. Jury. Entry blanks due June 1. Entries due June 11. Write 43rd Annual Exhibition Committee, Art Association of Newport, 76 Bellavue Ave., Newport, R. I.

### Syracuse, New York

18TH CERAMIC NATIONAL (1st Biennial). Syracuse Museum, Oct. 24-Nov. 28. Open to potters, sculptors and enamelist. Entry fee: \$3. Prizes. Entries due in regional centers Sept. 9, 10, 11—School of Boston Museum of Fine Arts; Cleveland Museum of Arts; Los Angeles County Art Institute; San Francisco Museum of Art; Georgia Museum of Art, Athens, Ga.; Royal Ontario Museum, Toronto, Can. Write 18th Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.

### Boston, Mass.

1954 BOSTON ART FESTIVAL. In Boston Public Garden. June 6-20. Open to artists of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut resident two months. Prizes. Entry blanks due May 15. Write Boston Art Festival, 8 Newbury Street, Boston 16, Mass.

MAY EXHIBITION OF OIL PAINTINGS, CITY CENTER GALLERY. May 5-30. Media: oil. Entries due Apr. 21-23, 9:30 A.M. to 7 P.M. Jury. Write New York City Center Gallery, 131 West 55 St., N. Y. C.

### Summit, New Jersey

EASTERN CERAMIC HOBBY SHOW. June 2-4. \$250 cash award for best brush technique exhibited in decorating a ceramic piece. Amateurs only. Write Contest Committee, Ceramic Leagues, Box 487, Summit, N. J.

### Scholarships

THE STACEY SCHOLARSHIP FOR ART EDUCATION. Open to young artists and advanced students, 18-35. Applications and photographs of work not later than Aug. 1. Write The John F. and Anna Lee Stacey scholarship fund, Los Angeles County Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif.

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May 1, 1954

## Los Angeles cont. from page 13

subject matter — Venice mostly, where he lives — with a formal treatment and a sculptured surface: knife, scratch, and metal paint. Not for the abstract purist, it nevertheless works out by conveying something of the glitter of St. Mark's mosaics.

In the art galleries there is a temporary invasion from San Francisco. Richard Diebenkorn is at the Kantor Gallery with handsome, freely assembled arrangements which rely on sensitivity of color for their cohesion. Paintings by Kenneth Nack are at the Landau Gallery. Nack, another San Franciscan, is successful with subtle, linear patterns and stains of color put over heavy texture, suggesting the sophistication of Indian painting spread across a desert surface.

Reuben Rubin, dean of Israeli painters and former Israeli ambassador to Rumania, is showing his appealing Chagall-esque landscapes and figures of Israel at the Hatfield Galleries. His work has charm and distinction.

Meanwhile, the County Museum is in a museum way with the coming *Artists of Los Angeles and Vicinity* exhibition, the large regional, due May 13th.

## Kline continued from page 15

to accent the perfection of the others, so the painter often will mutilate a passage for an effect.

Feeling the tug of the great traditions of Europe, Africa, the Orient, with all their perfections, and knowing that his only task is to discover the voice of the new world, the American artist is always making a fresh start, breaking things down to the elements. Kline's achievement, it seems to me, in breaking down to black and white and simple shapes is that he has broken through to a vision, very personal, which is a transcendence of those visual tugs from Europe, Africa and the Orient. His paintings look indigenous.

The feelings they evoke are distinctly native, too. The American artist has been squeezed between the desire to exult and the depression of spirit that follows when unconsciously he feels that the promise of the new world is empty or unfulfilled — he paws a spiritual catwalk clinging to the promise which he wants to redeem. What he often expresses is something like the "barbaric yawp" of Whitman, the "goat cry" of Wolfe, the acedia and exile of Eliot or the carplings of Pound.

Kline's vision is somewhere between the joy and the despair that we feel here, but it inclines to the exultation and affirms the promise.

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## Texas continued from page 12

new director Lee Malone setting a pace with series of fine classic shows . . . Contemporary Arts Association gallery in clever modern building built on lean-to principle . . . C. A. A. started in protest to museum conservatism now working on consolidation . . . fine C. A. A. shows on a shoestring by volunteer committees . . . Dominique and Jean de Menil, former C. A. A. brass who own a Phillip Johnson house and modern paintings including a fine Max Ernst . . . Carol and Robert Straus' big, sensitive collection of current Americans . . . Bob Preusser's younger painting talent handled by Charles Alan after Edith Halpert . . . Adickes and Mears painters.

AUSTIN: The University under Everett Spruce, Bill Lester, Charlie Umlauf, Boyer Gonzales, Kelly Fearing, Dan Wingren holding its own against creeping abstractionism . . . Seymour Fogel's great new silica mural in purist abstraction in a bank . . . Michael Frary's fine exact abstract realism.

SAN ANTONIO: Xavier Gonzales was here . . . millions in circumscribed endowment for the budding McNay museum with newly appointed J. P. Leeper to turn the wheels . . . Marion Koogler McNay left her name, money and fine 19th century French collection with trimmings . . . Witte Memorial Museum and the Texas Watercolor Society under mesdames Quillin, Onderdonk and Lee sponsor two statewide competitive annuals and one free for all members . . . Harding Black's fine heavy bodied ceramics . . . the great Oppenheimer collection of Romanesque and Gothic sculpture and Renaissance European painting.

In the end it is necessary to say that Texas is big. This baedeker only touches the art high spots. Its bigness, however, does not add any astonishing *specialité de provence*. The per capita quota of really good artists, collectors, spectators, museums is probably neither less nor greater than in any other civilized state. It is nice to know, however, that in the land of oil and cattle and a certain bravado pioneer fetish there is an active cultural organism no less aware than in New York or Chicago. The organism is not even colored by the Texas Trait. It may even gain nourishment from the cries of "Git along little Caddies."

## New Capital Gallery

The initial exhibition of the new Franz Bader Gallery, 1705 G. street, N. W., Washington, was made up of work by 25 Washington artists, including Robert Gates, Prentiss Taylor, Bernice Cross, Alice Acheson, Herman Maril.

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Art Digest

# Calendar of Exhibitions

AKRON, OHIO  
Institute May 6-June 6: 31st Ann'l.

ALBANY, N. Y.  
Institute May 6-June 7: 19th Upper Hudson Regional.

ATHENS, GA.  
Museum To May 23: Latin Amer. Prts.

BALTIMORE, MD.  
Museum To May 9: Md. Ann'l; To May 17: H. Teledano.

Walters Gallery To May 16: Athens Vase Ptrs.; To June 6: Japanese Arts.

BEVERLY HILLS, CAL.  
Frank Paris To May 24: C. Heerman.

BIRMINGHAM, ALA.  
Museum May 2-28: 20 Young Italians.

BOSTON, MASS.  
Brown To May 8: H. Hensel; May 10-29: M. Graves; M. Tobeay.

Childs Prints, Ptg.

Doll & Richards To May 8: S. Homsey; May 10-22: Tseng, Hsien-Chi.

Institute To May 16: H. Bloom.

Mirski May 5-26: W. Barnef.

Shore Studio: Group.

Vose To May 8: 19th, 20th C. French Ptrs.; May 10-29: F. Smith.

CAMBRIDGE, MASS.  
Busch-Reisinger To May 20: W. Babcock.

CHATTANOOGA, TENN.  
Hunter Gallery May: Pre-Columbian Exhibition.

CHICAGO, ILL.  
Arts Club May 5-June 15: J. Miro; J. Guerrero.

Chi. Galleries Assn. May: A. Tortile; W. F. McCaughey.

414 May: M. Hoskins.

T. Geller To May 10: A. R. Katz.

Holmes May: B. Burkert.

Lawson May 7-30: Tourtelot; M. Carter.

Linn May: C. & G. Cohen.

Main St. To May 15: School of Rome.

Mandel May: Dunes of Porter County.

Nelson To May 12: R. Bennett; May 14-

June 10: C. King May.

Newman Brown To May 14: E. Nudelman.

Oehlschlaeger May: L. Bosa.

Pub. Library May 3-28: J. F. Richardson; M. Horn.

Raffison May: R. Watson.

Stevens-Gross To May 9: Group.

CLEVELAND, OHIO  
Art Colony May 3-16: Group.

Museum May 5-June 13: 36th Ann'l.

COCONUT GROVE, FLA.  
Mirell May: C. T. Tingler.

COLUMBIA, S. C.  
Museum May: M. Hartley.

COLUMBUS, OHIO  
Gallery May: Art League Ann'l.

DALLAS, TEX.  
McLean To May 15: John Guerin.

Museum To May 30: Steinberg; 25th Ann'l; Young Coll.

DAYTON, OHIO  
Institute May: Alumni Biennial.

Reece May: J. Rau.

DETROIT, MICH.  
Institute To May 16: Friends of Modern Art; May: Detroit Art Directors.

FITCHBURG, MASS.  
Museum To May 9: Crafts Ann'l.

FORT WAYNE, IND.  
Museum May: "I.M.O. Exhibit."

HARTFORD, CONN.  
Athenaeum To May 23: Conn. Academy.

HOUSTON, TEX.  
Museum To May 23: Cont. Ital. Ptrs.

Cont. Arts To May 23: Europ. Ptg.

INDIANAPOLIS, IND.  
To May 9: Children's Art; May 16-

June 13: Ptrs. Biennial.

LONG BEACH, CAL.  
Art Center To June 6: Good Design.

LOS ANGELES, CAL.  
Cowie May: Clyde Forsythe.

Hoffield May: G. Gluckmann.

Landau To May 8: R. Florschtein; To May 15: K. Nack.

Museum To May 16: Chinese Gold & Silver.

LOUISVILLE, KY.  
Speed Museum To May 9: Art Center Ann'l; May 5-26: Graphics.

MILWAUKEE, WIS.  
Institute May 1-22: Childrens Ann'l.

MINNEAPOLIS, MINN.  
Institute To May 30: Prt., Drwg Biennial; To June 13: Ancient Arts of the Andes.

Univ. To June 15: Cubism; African Sculpture.

Walker Center To May 9: Leonid Tchelitchew; To May 18: J. Arp.

NEW HAVEN, CONN.  
Gallery 77 To May 15: M. Kanemitsu.

NEW HOPE, PA.  
Charles IV To May 11: K. Kerbe.

NEW ORLEANS, LA.  
Delgado Museum To May 9: M. Quion; C. Miller; B. & H. Perchik.

NORFOLK, VA.  
Museum May: A. Weschler, sculp.

NEW YORK, N. Y.  
Museums

Brooklyn (Eastern Pkwy) To May 16: Design in Scandinavia; To June 27: Nat'l Prt. Ann'l.

City of N. Y. (5th at 103) May: "Coney Island,"

Cooper Union (Cooper Sq.) To June 11: Cont. Enamels.

Guggenheim (5th at 88) May: Younger Amer. Ptrs.

Jewish (5th at 92) To July 1: Amer. Biblical Folk Art.

Metropolitan (5th at 82) To May 24:

Sargent, Whistler and Mary Cassatt; May 7: Post-Renaissance Rooms Opening.

Modern (1 W 53) To June 6: Vuillard.

Nat'l Academy (5th at 89) May 13-30:

Nat'l Assoc. of Women Artists.

Riverside (310 Riv. Dr. at 103) May 2-23: 10 Women Artists.

Whitney (10 W 8) To May 23: 19th C. Amer. Ptg.

Galleries

A.A.A. (711 5th at 55) To May 8: J. Hirsch; May 10-22: A. Blanch.

A.C.A. (63 E 57) To May 8: Lev-Landau; S. Sadron; B. Kassoy; May 10-22: Detroit Artists.

Alan (32 E 65) To May 15: Wm. King.

Alphabet (216 E 45) May: F. Baruska.

Artist (67 E 59) To May 15: E. Elser.

Artisans (32 W 58) To May 20: H. Levit.

Artists' (851 Lex. at 64) To May 20: L. Golub.

A.S.L. (215 W 57) May: Student Concours.

Audubon House (1130 5th) To May 13: P. J. Redoute.

Babcock (38 E 57) To May 8: G. Rokai; May 10-29: 19th & 20th C. Amer.

Barbizon, Little (Lex. & 63) May: H. Campbell.

Barbizon-Plaza (58 & 6th) May 6-20:

A. Scriabine; Russian Group.

Barzansky (644 Mad. at 61) May: Group.

Bogenicht (61 E 57) To May 8: Yekta; Rosani; May 10-29: S. Adler.

Cadby-Birch (21 E 63) To May 22: M. Laurencin.

Caravan (132 E 65) May 2-27: B. Abbott.

Carlebach (937 3rd) May: Peruvian Art.

Carstairs (11 E 57) To May 8: V. D. Trues; May 11-June 18: Cont. Fr. Ptg.

Chapellier (48 E 57) To May 8: L. Bonhomme; Early Amer. Ptrs.

City Center (131 W 55) May: Cont. Art.

M. Clapp (170 E 75) May 2-28: Sculp. Group.

Cesal (100 W 56) May 3-15: Group.

Congress for Jewish Culture (25 E 78) To May 15: I. Lichtenstein.

Contemporary Arts (106 E 87) To May 5: W. Chaitkin; May 10-28: "The Alumni."

Cooper (313 W 53) May 4-28: M. Bornstein.

Coronet (106 E 60) May: Cont. Fr.

Creative (108 W 56) To May 8: Parish; Buckner; May 8-21: Feldman; L. Lieb.

Crespi (205 E 58) May 3-15: E. Nussbaum.

Davis (231 E 40) To May 8: D. Levine.

De Braus (131 E 55) May: S. Mertens.

Downtown (32 E 51) May 4-22: 1790-1850 Amer.

Durlacher (11 E 57) May 4-29: I. R. Pereira.

Duveen (18 E 79) May: Old Masters.

Egan (46 E 57) To May 8: F. Kline; May 12-31: A. Siskind.

Eggleston (69 Mad. at 76) May 3-15: H. Van Notti.

Eighth St. (33 W 8) To May 9: C. L. Wolfe; Art Club; May 10-23: Gotham Ptrs.

Feigl (601 Mad.) To May 5: Yoram; May 11-26: F. Govan.

Ferargil (19 E 55) Contact F. N. Price.

Fine Arts Assoc. (41 E 57) To May 15: L. Michelson.

Fried (6 E 45) To May 22: P. Dorazio.

Friedman (20 E 49) May: Vern Mock.

Galerie Chalette (45 W 57) May: Fr. Graphics.

Gallery East (7 Ave. A) May 7-28: Group.

Gallery 47A (47 Ave. A) May: M-R. Saf.

Galerie Moderne (49 W 53) To May 8: C. Hilaire; G. Dayez.

Galerie St. Etienne (46 W 57) To May 20: E. Spiro; J. N. Rosenberg.

Galerie Sudamericana (866 Lex.) To May 22: Latin Amer. Ptrs.

Ganso (125 E 57) To May 19: Spring Ann'l.

Grand Central (15 Vand. at 42) To May 8: B. Bradbury; H. Gasser; May 14-: M. Werboff; May 11-21: J. Meigs.

Grand Central Moderns (120 E 57) To May 7: B. Browne; May 10-June 3: "Architect's Choice."

Hacker (24 W 58) May: S. Kaner.

Hammer (51 E 57) Amer. & Europ. Ptrs.

Hansa (70 E 12) May 3-15: M. Forst.

Hartart (22 E 58) To May 15: 19th & 20th C. Amer.

Heller (63 E 57) To May 8: Y. Fain; May 11-29: N. Gutman.

Hewitt (18 E 69) To May 21: W. Chamberlain.

Hirsch & Adler (270 Park at 47) Henri.

Jackson (22 E 64) To May 15: F. Field.

Jacobi (46 W 52) To May 23: B. Benno.

Janis (15 E 57) May 3-24: Fr. Masters.

Karlis (35 E 60) Amer. Ptg.

Karnig (19 1/2 E 62) To May 8: N. Parigin; May 10-22: Amer. Group.

Kaufmann (Lex. at 92) To May 12: M. Sommerburg.

Kennedy (785 5th at 59) May: "A Nation is Born."

Knoedler (14 E 57) May 3-28: M. Headen; F. Lane.

Kolean (42 W 57) To May 4: Maccabi; May: Group.

Koof (600 Mad. at 57) To May 15: P. Soulages.

Korman (835 Mad. at 69) To May 8: Group.

Kottler (108 E 57) May: Group.

Kraushaar (32 E 57) To May 8: L. Bouche; May 10-29: J. Heliker.

Lilliput (23 1/2 Eliz.) Sun. & Wed. 3-7:

To May 9: "Hedi's Wcol. Year"; From May 12: Summer Quarterly.

Little Studio (600 Mad.) May: Group.

Loft (302 E 45) To May 11: 7 Man Group.

Lucas (3 E 28) Prints, Maps.

Matisse (41 E 57) To May 8: Aspects of Significant Form.

Matrix (26 St. Marks Pl.) To May 15: P. Blake.

Midtown (17 E 57) May 4-29: W. Thon.

Wilch (55 E 57) To May 15: D. Lutz.

Nat'l Arts Club (15 Gram. Pk.) To May 31: Open Oil Show.

New Art Circle (41 E 57) Group.

New (601 Mad. at 57) May 4-22: S. Moy.

Newhouse (15 E 57) 18th C. Fr. & Eng. Newman (150 Lex. at 30) 18th & 19th C.

Newton (11 E 57) To May 15: J. L. Gutierrez.

NY Circ. Lib. of Ptg. (640 Mad. at 40) May: "Paris in the Spring."

Nivean (962 Mad. at 76) Fr. Ptg.

Parsons (15 E 57) To May 8: S. Dienes; M. Taylor; May 13-June 5: H. Weber.

Passelot (12 E 57) May 3-29: "The Ripe Years."

Perl (16 E 10) To May 5: 3 Artists; May 9-Sept. 5: Wcol. Show.

Perdalma (110 E 57) May: Group.

Peridol (620 Mad. at 68) To May 22: T. Nivola.

Perle (32 E 58) To May 15: Section II, Mod. Fr.

Portraits (136 E 57) To May 18: 1953-54 Prints in Review.

Rahn (683 5th at 54) To May 15: G. Powers.

Regional Arts (139 E 47) To May 6: A. Gunn.

Roko (51 Greenwich) May 3-27: A. Freilich.

Rosenberg (20 E 79) May: Fr. & Amer. Sculpture.

Saunders (10 E 77) May: Mod. Ptg.

Salmagundi (47 1/2 H) To May 15: National Sculptors'.

Salpeter (42 E 57) To May 8: S. Schary; May 10-29: L. Ribak.

B. Schaefer (32 E 57) May 3-22: B. Chaet.

Schoneman (63 E 57) To May 8: C. Pickhardt; May 18-June 2: E. Rölick.

Serigraph (38 W 57) To May 10: Ann'l Intern'l Show; May 11-31: M. van Blarcom Mem'l.

Stable (524 7th at 58) To May 15: E. Briggs.

Tanager (90 E 10) To May 13: 2 Ptrs. & a Sculptor; May 14-June 5: Group.

The Contemporaries (195 Mad. at 75) To May 15: Fr. Graphics.

Tibor de Nagy (204 E 53) May 4-29: A. Leslie.

34th St. (115 E 34) May 3-29: J. Bilander.

Town (26 W 8) May: Prints.

Tribune (100 W 42) To May 9: W. Wachtel.

Urban Gallery (19 E 76) May: Group.

Valentin (32 E 57) To May 22: A. Rodin.

34th St. (115 E 34) May 3-29: J. Bilander.

Town (26 W 8) May: Prints.

Tribune (100 W 42) To May 9: W. Wachtel.

Urban Gallery (19 E 76) May: Group.

Valentin (32 E 57) To May 22: A. Rodin.

Van Diemen-Lilienfeld (21 E 57) May: Mod. Fr.; Cont. Amer.

Village Center (44 W 11) To May 9: M. Truda; R. Roberts.

Viviano (42 E 57) May: Mod. Ptg. & Sculpt.

Walker (117 E 57) May: Europ. & Amer.

Wellons (70 E 56) To May 8: M. Carter; May 10-22: M. Bonn, sculp.

Weyhe (794 Lex. at 61) Jonynas.

Wildenstein (19 E 64) Tc. Ceria.

Willard (23 W 56) To M. Lockwood.

Wittenborn (38 E 57) To M. Swiss Prts.

OMAHA, NEBR.

Joslyn Museum May 4-24: A. Yunkers.

PHILADELPHIA, PA.

Academy May 4-June 6: Per Krogh.

Alliance To May 23: V. Dornbach, Jr.; V. Foulke; May 5-16: Architects Ann'l.

de Braus To May 15: E. Ceria; G. Rohner.

Donovan To May 22: R. Berger.

Dublin Conf. Ptg.

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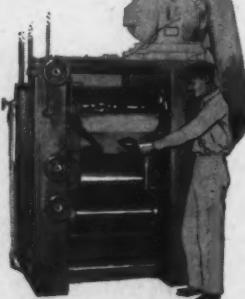
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